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## A GREAT SPORTS STORY

**An interesting look at the 49ers quarterback:**

Greetings, I just wanted to express my appreciation for Albert Samaha's article on Colin Kaepernick ["The Amazing Kaepernick," feature, 1/30]. It was an interesting read. Cheers.

RUSSELL

## BLOG COMMENTS OF THE WEEK

**Taylor Swift is an unfair target for tabloids:**

This article speaks the truth ["Hey Sexist Tabloids, Taylor Swift's Dating Habits Are Perfectly Reasonable," Rae Alexandra, All Shook Down, 1/30]. Taylor writes about her life just like every songwriter. She writes about love and relationships; 99 percent of the songs on radio are about this.

LORENELESLE10

**Another reader weighs in on Swift's tabloid coverage:**

Great article. She is a songwriter first and foremost and gets inspiration from her own life. She's been writing the same type of songs since she was 12. No one mocks any other artists for their songwriting, but because she is young and has accomplished so much she's an easy target. Dating isn't a crime or something to be

ashamed of. She hasn't even dated half as many people as the tabloids say she's been with.

KITTYLAPURR

**Reader doesn't blame Zazzle for pulling out of Bay to Breakers:** Why is Erin Sherbert putting down a company that, as she said, "saved the race two years ago when B2B was about to collapse at the finish line" ["Zazzle Bails on Bay to Breakers Race," the Snitch, 1/28]? If the cost is bubble gum money to [event owner] Philip Anschutz, then why do they need a sponsor? I wouldn't fund a race that has so many security issues due to all the partying, and wouldn't want to be connected to an event that had someone die just last year.

**"There's obviously more to this sponsoring issue than we're aware of, and Zazzle's products have nothing to do with it."**

SFGAL COMMENTING ON, "ZAZZLE BAILS ON BAY TO BREAKERS RACE"

I don't blame Zazzle for bowing out. Also, calling their merchandise crappy just makes her look whiny. There's obviously more to this sponsoring issue than we're aware of, and Zazzle's products have nothing to do with it.

SFGAL

**Could use a mention of Coachella sans hipsters:** Cool blog post. S.F. is definitely reaping the benefits of two weekends of Coachella ["Fauxchella: Your Guide to Enjoying Coachella 2013 in the Bay Area," Tamara Palmer, All Shook Down, 1/28]. But does every article about Coachella have to make reference to hipsters or hippies?

THEFESTIVALLAWYER

**It's stiff competition in the S.F. restaurant scene:** For a restaurant to survive it must provide a good dining experience ["Grand Opening, Grand Closing: Bay Area Makes and Breaks Restaurants in Mere Months," Tamara Palmer, SFOodie, 1/24]. An attractive (if somewhat empty) space and polite staff do not compensate for mediocre or bad food. With so many excellent dining options in S.F., a new restaurant really has to up its game or else it will not last.

CRANTIN

### Letters Policy

We welcome letters to the editor via mail, e-mail, or fax. Letters may be edited for length and clarity, and must include your name, address, and daytime phone number (for confirmation only). We prefer letters intended for publication to be 250 to 350 words in length.

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# AFFLICTED

STDs are on the rise, and no one knows why. BY KATIE TANDY

While HIV is experiencing downward trends — due to improved prevention, testing, and treatment — the San Francisco Department of Public Health is struggling against alarming increases in transmission of other sexually transmitted diseases, especially syphilis.

Susan Philip, director of STD Prevention and Control Services, says the prevalence of these diseases is the “failure of traditional public health approaches to controlling STDs nationally and internationally.” Their inability to counter new outbreaks is even more infuriating in regard to syphilis, which has a multi-week incubation period. “If we could identify and treat syphilis within that first window — before the initial lesion — then we should be able to stop the cycle of transmission.”

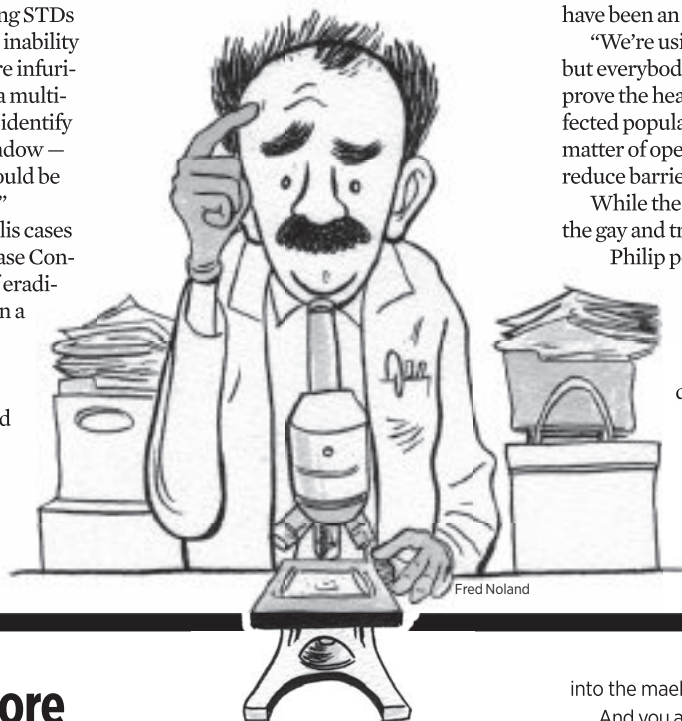
Optimism reigned in 1999 — syphilis cases were so low that the Centers for Disease Control believed they were on the cusp of eradicating it — but since 2000, there’s been a sustained increase every year.

Along with gonorrhea and chlamydia, syphilis is occurring in higher numbers among homosexual men and transgender persons. Researchers have suggested a number of causes, but suspect the reasons are hidden in the data. For example, a large portion of STD cases occurred among people who met their

partners on the Internet, but even this is complicated by possible red herrings.

“Everyone is on OKCupid these days,” says Kyle Bernstein, chief of epidemiology at SFPDPH. “If there’s an overall increase of users on the Internet, it could be a misleading connection; more people are just online these days.”

Another piece of the equation is that many syphilis symptoms are painless, unlike more “vocal” STDs like urethral gonorrhea.



Both the CDC and SFPDPH have also considered less obvious reasons for the increase, like the “stigma and homophobia that discourage people from getting tested or notifying partners,” says Philip. “These elements are difficult to measure, but are definite determinants of health.” The search for answers is made more urgent by the fact that people infected with syphilis are more likely to both transmit and receive HIV.

So despite improvements in treatment, knowledge, and outreach, the past 13 years have been an uphill battle.

“We’re using a multi-pronged approach, but everybody is struggling with how to improve the health of this disproportionately affected population,” Philip says. “It’s not a matter of opening another clinic — we have to reduce barriers to screening.

While the current epidemic is affecting the gay and transgender populations in S.F., Philip points out that STDs have historically affected different populations at different times, including minority groups and drug users. Which means more data to sift through.

“We can’t keep doing the same things we’ve always done and wonder why things aren’t improving,” she says. “We’re taking a new holistic approach that looks at the entire person. It’s a brave new world.”

into the maelstrom indeed.)

And you are clever too: You were wily enough to engineer a blackout during the most-watched moment of our year. (Don’t think we don’t see the signs of conspiracy: David Simon, lover of spectacle, working in New Orleans — it adds up.)

But Baltimore, you aren’t like your sister-cities. There’s Annapolis, with its obsession for mown lawns, cable-knit sweaters, and knots. And D.C., a place of strivers, where a government ID badge is a happy-hour meat-market necessity. And Philadelphia, that gray eldest sibling, haunted by its history, conflicted down to its sandwiches. (Though you’d never admit it, Baltimore, you are probably closest to your cousin Richmond, a city similarly bound by loyalties to food, insoluble racial tension, and a masochistic love of its own decay. Baltimore, we recognize a kinship born of a certain solitude, for Charm City, like the City by the Bay, is an outsider. We are both particular in our ways: You eschew speaking the letter “t,” we eschew pants.

Indeed, there is no city quite like either of us. We are not bound by region, or reason. You, Baltimore, like San Francisco, belong to no place so much as you belong to yourself.

We are glad to know you. BRANDON R. REYNOLDS

## Letter to Baltimore

When we lose a bet.

**Editor’s Note:** In the spirit of journalistic competition during the run-up to the Super Bowl, SF Weekly entered into a newspapermen’s wager with our peers at the Baltimore City Paper (who have maintained an outstanding publication through a mix of irreverence, strong reporting, and antler spray). The wager: The losing city’s editor must write an ode to the winning city, to run in both papers. With the 49ers loss, it now falls to SF Weekly to redeem somewhat the city’s honor, through the time-honored exercise of public blather.

Ah, Baltimore, you have added another song to your history. These tales of glory and loss are important because, like San Francisco, you are shaped so much by your art. Our hills are known from *Bullitt*, our homes from *Full House*, and our hearts from all those goddamned hippie songs. You are known through the films of John Waters and, of course, *The Wire*, the greatest televisual document of a

city, its people, and its disposable phones.

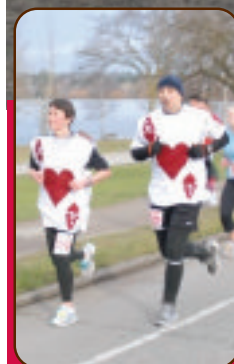
You are a great American city at a time in which what that means is up for debate. But what it means for now (and this is something San Francisco can appreciate) is this: You are a place of contradictions, in every way louder, dirtier, and more chaotic than the suburban outdoor mall that is 21st-century America. And you are better for it.

You are a lover of riots and strikes, and your Camden Yards is a beautiful prison for baseball. But your roughness translates to grace: Your fondness for tables piled with Old Bay’d crab necessitated invention — and so you made of the hammer an eating utensil.

You’ve given the world Thurgood Marshall and Pat Sajak and Cass Elliott and that pot-head who won all the medals. You have inspired Poe and Waters, and we thank you. For you are a city that has for two centuries allowed the strange and mustachioed to give voice to sexual deviancy through art. (Descent

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# CLOCKMAKERS

San Francisco's overtime law isn't meant to reduce overtime. BY JOE ESKENAZI

Every year around this time, San Franciscans rail against what passes for frigid weather here. This is done in spite of the fact that we bemoaned the weather at this time last year and that the weather doesn't seem to care.

In another annual tradition, a smattering of newspaper stories will rail against the city's escalating overtime costs, and identify individual workers pocketing vast sums of cash while clocking hours befitting an Edwardian factory hand. This year, a Muni electrical mechanic named Khoa Trinh made an uneasy cameo in the *Chronicle* due to his \$164,000 in overtime payments. Left unmentioned, however, was that Trinh banked \$140,000 in overtime in the prior year. So this is no fluke. And it's chilly out — again!

It likely comes as cold comfort to learn that the city has had an overtime ordinance on the books since 1988. Mayor Art Agnos signed legislation that required workers whose overtime hours exceeded 16 percent of their regular hours to receive permission from their departmental "appointing officer." But by the time the Board of Supervisors revisited maximum overtime rules 20 years later, the '88 law was totally forgotten. City officials looking into enacting a law on this matter tell *SF Weekly* they were shocked to find out one already existed.

San Franciscans unaware of or upset by having to, say, pay for Sunday parking meters can't opt out of the law. But for city government, ignorance of or disdain for the overtime law allowed them to do just that. "We had a law on the books with no transparency and no enforcement," says Micki Callahan, the head of the Department of Human Relations. Between 2003 and 2008 the city's overtime costs jumped from \$94 million to \$168 million — maximum overtime rules be damned.

In '08, the city moved to set workers' maximum overtime hours at the far more generous 30 percent — but require exemptions to be granted not by myriad "appointing officers" but the centralized Department of Human Resources. In 2011, the ceiling was lowered to 25 percent. It'd be nice to say that these rules are working. But that would require a creative definition of "working."

**"WE HAD A LAW ON THE BOOKS WITH NO TRANSPARENCY AND NO ENFORCEMENT." — MICKI CALLAHAN, DEPARTMENT OF HUMAN RELATIONS**



John Graham

During a board meeting a year ago, Callahan remarked upon the city's progress in corralling overtime. OT hours, she noted, had been cut in half — among non-Muni and non-public safety workers. That's a hell of a caveat, considering Muni and public safety workers ac-

count for about 90 percent of the city's yearly overtime.

The city's overtime payout is down from its 2008-09 peak of \$168 million, but jumped from \$130 million in 2009-10 to \$144 million in 2010-11 to \$154 million in the most recent year. Both Muni and the fire department have never spent more on overtime.

There are a number of reasons for this, but the first is that the city's overtime ordinance isn't meant to reduce overtime. "This doesn't necessarily change the number of overtime hours being worked. It just smooths them around," says city Controller Ben Rosenfield. The point of the law is to more equitably distribute extra hours, reducing the possibility of kickback schemes, exhausted employees driving off the side of the road, or the embarrassment

**The OT paid out to fix this is about equal to the GNP of Belize.**

of reading about overtime hogs in the paper. The larger notion of whether it's feasible to run the city on overtime isn't touched. "Is this appropriate? That is the big management question," continues Rosenfield. Good management, however, is tricky to legislate.

It's especially tricky to legislate overtime when Muni is largely left out of the equation, and an overtime law unfocused on Muni is about as effective as an emissions protocol ignoring the United States. Every city department must receive permission from Human Resources when it wishes to authorize overtime for employees exceeding 25 percent of regular hours — except Muni. As a semi-autonomous agency, it calls its own shots, every year exempting broad categories of workers from the city's overtime restrictions. This year, 510 of the 863 city workers who exceeded the city's overtime threshold were Muni employees.

Muni's track record is not heartening. In 2010-11, electrical mechanics like Trinh were not on the agency's list of approved overtime exemptions — but Trinh still

racked up \$140,000 on top of his regular salary. This fit in with larger trends. As *SF Weekly* noted in a June cover story, overtime payments among electrical mechanics doubled between 2007 and '11, with one-fifth of workers earning half the cream. Longtime electrical mechanic Armando Guzman claimed this was a result of workers and managers colluding to create "artificial overtime. We were told to delay the work in a regular shift and leave it for overtime."

No one, it appears, was punished for this. In fact, electrical mechanics in 2011-12 were officially blessed by Muni to be exempted from the city's overtime rules and earn as much as they could.

There's a funny detail about the current Muni list of 19 categories of workers exempted from the city's overtime laws: The city controller didn't accept it. His office claimed Muni's paperwork wasn't up to snuff, never using the term "exemption," for one thing, and never referencing the relevant city codes. Muni officials disagreed and a back-and-forth ensued — but, in the end, the controller's annual overtime report listed every last Muni employee who exceeded the overtime limit as being non-exempted. On paper, it's as if the transit agency has gone rogue.

In reality, however, there are no repercussions awaiting Muni, just as no repercussions befall its overtime-fueled mechanics. In no versions of the city's overtime law has there been a provision establishing any penalties for failing to comply. An overtime law that isn't meant to reduce overtime also has no recourse to punish those who violate it.

Certainly individual workers won't feel the pinch. Per the Fair Labor Standards Act, even unauthorized work must be compensated. Non-Muni managers who dole out overtime too narrowly can look forward to unpleasant phone calls from the Department of Human Resources. But that's about as bad as it gets. Departments unresponsive to normal human emotions (such as shame) and with no compunctions about allowing representatives to be browbeaten before a Board of Supervisors committee can follow the rules as they see fit. "There don't appear to be any repercussions to hold us to our budget realities," says Supervisor David Chiu of his own law (he sponsored the 2011 version).

The checks will keep coming as regularly as cold weather and complaints. While the overtime law may not be working, there's always someone working the overtime law.

E-mail Joe.Eskenazi@SFWeekly.com



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## THE SHAPE, TEXTURE, AND ATTITUDE OF EMERGING BAY AREA ART. PROFILE BY JONATHAN CURIEL

The Bay Area has long been one of America's artistic hubs. For two centuries, great art movements — and artists — have emerged here to international acclaim, whether it was Stanley Mouse and psychedelic art of the 1960s or Eadweard Muybridge and photo motion of the 1870s. Who are today's most promising emerging artists? Each year, *SF Weekly* finds 10 of them for our Masterminds issue. These are artists whose work sticks in your head. A magician who's also a memoirist. A sculptor

who specializes in felt. A painter who imagines the future of dense, urban centers. The artists you're about to meet are practitioners in everything from dance to film to traditional canvases.

You'll be able to see these artists and their work up close at Artopia on Thursday, Feb. 21, at SOMArts Cultural Center. That night we'll also announce the three artists who will receive grants. Come out and meet them. But first, get to know their work.

### *The Boob Painting* by Kellen Breen



### FAKE BREASTS AND SOCIAL CRITICISM:

## HELLEN BREEN

In Kellen Breen's *The Boob Painting*, a skinny woman — enhanced, it seems, with oversized implants — walks briskly in high heels with two other identical women as she charges up her portable music player with voltage from her right nipple. As they stroll along a hillside path, an older, angry farmer watches, riding a Segway across the dense backdrop of some downtown. The scene addresses three major themes: the penetration of technology into people's lives; the superficial emphasis that society places on wealth; and the continuing degradation of the environment. *The Boob Painting* isn't a downer, though. Its bright colors, humorous depictions, and narrative intrigue are like something from a Lewis Carroll story, even if Breen's underlying message is serious.

"My paintings," he says, "are ultimately social critiques on American culture."

In *The Boob Painting* and other work, you can see the influence of Thomas Hart Benton, the 20th-century muralist whose epic scenes of U.S. life set a high standard for expansive painting. Breen studied Benton in his last full semester at California State University, Chico, in 2008. Five years later, at age 27, Breen is interpreting his own era from his Mission District studio. His latest painting features Jesus dunking a basketball at Dolores Park's court. Jesus, who is black, is assisted by black angels who lift him upward. "I want viewers to stay engaged," Breen says of his paintings, "so that they might take something away from it, whether it's something profound, humorous, or offensive."

[kellenbreen.com](http://kellenbreen.com)

yes, but nothing they say can prepare them for Cagigal's performance of *Now and at the Hour*, in which he guesses precisely what audience members are thinking, has them pick objects in an order that he foresees, and does other funny, mind-blowing feats.

Unlike magic acts that emphasize objects suddenly appearing, disappearing or changing shape, *Now and at the Hour* combines memoir and mind-reading (or "mentalism"), as if Cagigal were channeling the narrative oomph of Spalding Gray and the jaw-dropping skills of the Amazing Kreskin into a much cooler persona. During the hour, he tells his own story and that of his father — a Spanish immigrant who soldiered in Vietnam for the U.S. government and came back suffering from PTSD and schizophrenia. Cagigal, who grew up in Daly City, learned magic early on as a fun distraction. On stage, he uses things from his dad's military life (dog tags, an old photo) as props for both the show's narrative and his brand of magic.

### Christian Cagigal



### THE MAGIC OF STORY:

## CHRISTIAN CAGIGAL

Spectacled and dressed in a blazer, white shirt, and dark pants, Christian Cagigal looks like a professor as he stands on stage at the EXIT Theatre and tells his audience, "All magic takes place in one place: your imaginations. Without one, the next 57 minutes of your life will become very, very boring. Ready? Ready?!" The audience yells





Just don't call them "tricks." That term is so 1950s.

"The term some of us like to try and use these days is not tricks but effects," he says. "I like to call it a certain level of magic realism."

A former member of the San Francisco Mime Troupe, Cagigal has performed *Now and at the Hour* for three years, and his résumé looks like an acclaimed veteran's. There are the performances of his different shows around the country, the many four-star reviews, and the upcoming movie version of *Now and at the Hour* by indie director H.P. Mendoza, who films Cagigal's act and has him interview other magicians about the art of magic. Still, at age 37, Cagigal says his career is at a crossroads.

"I don't have a good sense of my own career until I talk to someone else about it. Other people think I'm wildly successful. I still feel like I'm plodding along trying to make my career happen. I feel like I've reached a little plateau after six, arguably 10, years of plugging through. I'm not rich. I'm not famous."

Cagigal laughs as he says that — the same kind of contagious laughter you hear in his shows.

[christiancagigal.com](http://christiancagigal.com)

**Sigil by Raven Ebner**

## UNNATURAL HISTORY:

### RAVEN EBNER

As an undergraduate at the University of Arizona in Tucson, Raven Ebner sublimated her artistic impulses to a regimen of courses in science. "I studied ecology and evolutionary biology and philosophy — art was always on the side," she says. Now it's the opposite: At 29, Ebner is a full-time artist in Albany who puts her love of science into her artwork.

Among Ebner's creations: jewelry that incorporates the small bones of animals, and paintings that detail an intricate family of made-up plants. In one, a vine has a vascular system (complete with blood flow) that mirrors a mammalian system. With their odd life-forms and intricate detailing, her paintings resemble vintage scientific illustrations. Surreal and macabre, the intermingling of life and death is evident in her work. "As an artist," she says, "the idea of making up your own world, with its own natural history, with its own animals and plants populating it, is very appealing to me."

Ebner, who was born in the Bay Area and raised in Arizona, had few role models in both science and art when she embarked on her career. She's been designing it as she goes. "I've been drawing all my life," she says, "but it was purely at the hobbyist level. Science

# GIRL WITH A PEARL EARRING

DUTCH PAINTINGS FROM THE MAURITSHUIS

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Vermeer's enigmatic *Girl with a Pearl Earring* has intrigued art lovers for centuries. See this masterpiece and more than 30 others by artists of the Dutch Golden Age—including Rembrandt, Hals, and Steen. Don't miss *Rembrandt's Century*, a companion exhibition featuring more than 200 rarely seen prints and drawings of the same era.

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Johannes Vermeer, *Girl with a Pearl Earring* (detail), ca. 1665. Oil on canvas. Royal Picture Gallery Mauritshuis, The Hague, Bequest of Arnoldus des Tombe, 1903 (inv. no. 670)





seemed like the more pragmatic career, but when I finally confronted my dissatisfaction, I realized I wanted to do art full-time.”

[corviid.deviantart.com](http://corviid.deviantart.com)

## FAR BEYOND POOL TABLES:

### JENNE GILES

It's a fabric that dates back thousands of years, and it has thousands of uses beyond pool tables surfaces. Felt has a reputation for functionality, but as an art form? Hardly. Look at Jenne Giles' paintings, sculpture, and wearable art, though, and you realize that in the right hands felt is an inspired choice for artistic creations. Salvador Dalí used felt to make celebrated art. Giles does, too, now, after spending the first part of her career making art from clay and metal.

“You can do amazing things with felt,” says Giles, who works and lives in Oakland. “It's a really wily medium. It's as raw a medium as paint.”

Consider her *Hibiscus Rose Scarf*, which, when wrapped around a person's neck, opens out like a rose in bloom. Or consider *Knotted Wing*, two feathery wings that are as detailed as those attached to the *Winged Victory of Samothrace*, that masterful Greek sculpture that stands in the Louvre. Giles, 37, has worked with felt since 2005, and has operated a business that specializes in felt constructions since 2007. In the past few years, she's exhibited in group shows around the United States, and has been a finalist three times for a NICHE Award, given annually to top crafts artists. Thirteen years ago, not long after graduating from Rice University with a bachelor's degree in art and art history, Giles was making sculptures for Burning Man. Now her expertise is felt, and she couldn't be happier. “Each project,” she says, “is an opportunity to learn from it.”

[jennegiles.com](http://jennegiles.com)

## Hibiscus Rose Scarf by Jenne Giles

## INTO THE UNKNOWN:

### MELINDA JAMES

A star yo-yo player who twirls his disk on a street in Santa Cruz. A young Oakland singer who waxes poetic about a broken relationship. A community of African-Americans focused on farming and food issues. The Bay Area residents in Melinda James' films have important things to say, but they often don't say them in popular media.



Josh Edelson

James is trying to change that with nonfiction works that reveal the everyday lives of women and under-explored communities.

“As a queer woman of color, my stories are often left out of the discourse of mainstream experiences,” says James, 27, who graduated last year from UC Santa Cruz with a master's in social documentation and now lives in Oakland. “By discovering filmmaking I found a way to not only share my story, but also the stories and images of other marginalized groups whose voices are unrecognized.”

James' production company, About Her Films, already seems poised for bigger things. *About Her*, a short drama about a burgeoning lesbian relationship, screened at Framelines San Francisco International LGBT Film Festival. Meanwhile, *16 Seeds*, her short documentary about food activism in Oakland and in San Francisco's Bayview district, and *Bandalore*, about that yo-yo master, have shown at other Bay Area venues. Other stylish videos of singers and musicians are finding a home on the Internet.

Incorporating slow-motion and savvy musical backgrounds, James' films have both style and substance. “I'm trying,” she says, “to reach out to different communities instead of just creating films that my friends would like.”

[aboutherfilms.com](http://aboutherfilms.com)

## DIRTY PICTURES:

### MICHAEL KERBOW

“I want these works to feel simultaneously funny and disturbing.” San Francisco painter Michael Kerbow is talking about his series “Portents,” which envisions a future where cars are piled up like discarded cigarette butts; where the center of a sprawling high-rise city is a huge pit threatening all that comes near; and where, in *Their Refinement of the Decline*, a colossal structure about 700 stories tall is spewing damaging



smoke as it incinerates toxins, waste, and other environmental pollutants that are already damaging a sprawling metropolis. The over-burning of fossil fuels in dense, urban environments is a recurring theme in Kerbow's dystopian imagery — though he does, indeed, soften the misery with both absurdity and beauty.

*Their Refinement of the Decline* was inspired by Pieter Bruegel the Elder's *Tower of Babel* paintings from the 16th century, and like those iconic Renaissance works, Kerbow's piece demands to be studied closely for its labyrinthine details, like the tens of thousands of tiny windows that front the downtown buildings, and the tens of thousands of metal fittings that compose the structure's smokestacks, support beams, and accordion grids.

The “Portents” series resonates with dark humor. For one thing, we never see people in Kerbow's futuristic scenes — only an endless supply of mechanical transportation or concrete construction or some other vastness that contrasts with a picturesque horizon. Then there are the titles. *Their Refinement of the Decline* is a phrase that *Catch-22* novelist Joseph Heller would have bestowed on the kind of Sisyphean project that Kerbow portrays. Kerbow, 48, received an MFA from New York's Pratt Institute in 1989, and has painted ever since, but it's only been the past few years that he's pursued art full time. Besides exhibiting in traditional Bay Area galleries, he had his work selected in 2011 for “Hello Tomorrow: Bay Area Artists Envision the Future,” a juried exhibit of 22 artists at Berkeley's Brower Center, a hub for environmentalism and nonprofit work.

The cars that inhabit many of Kerbow's paintings, he says, represent a society reliant on fossil fuels. “The way I portray them

Melinda James





**A Means to an End by Michael Kerbow**

amassed into piles, the cars begin to resemble the swarming of insects, as with an infestation or a collective hive mind.” Kerbow says he tries to keep his paintings from being didactic or preachy, but if people ask him, he speaks his mind. “What we do today is affecting the type of world we’re going to live in,” he says. “Our present course of action is not sustainable on a finite planet.”

[michaelkerbow.com](http://michaelkerbow.com)

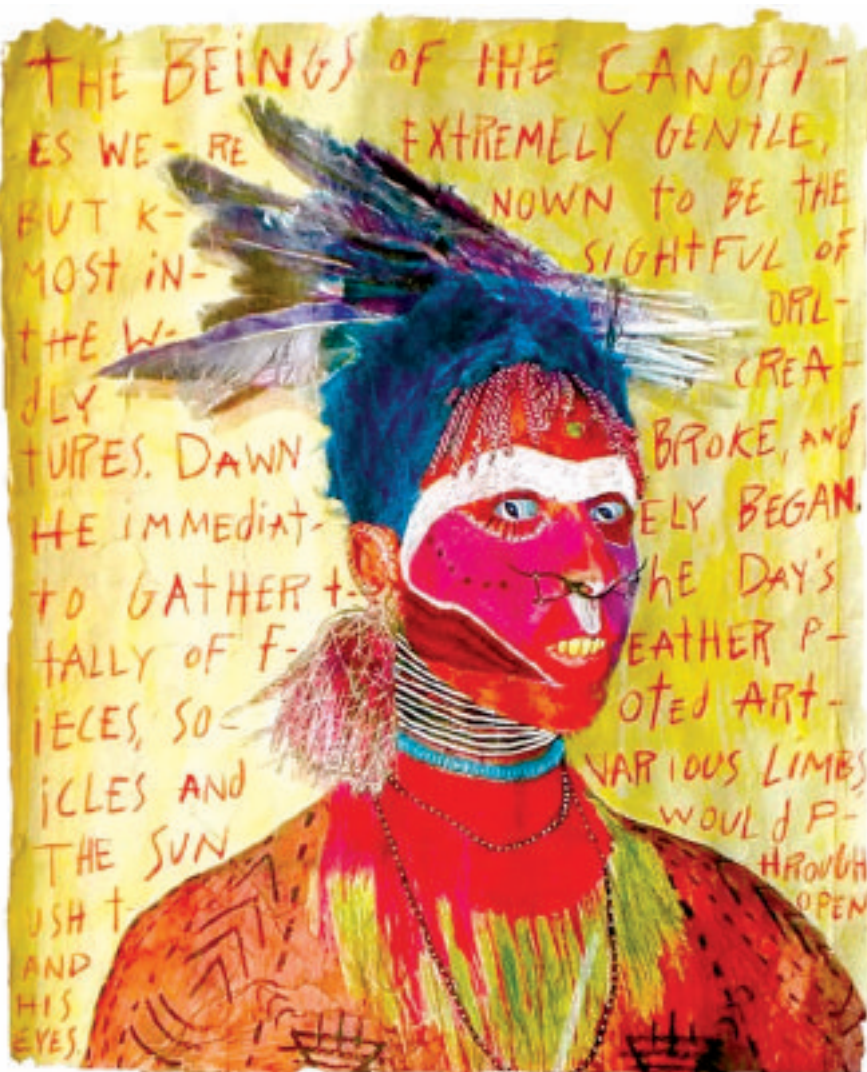
**PAINTING THE BETTER YOU:**

## CHARLES PAPILLO

Here’s what happens if you know Charles Papillo: He’ll ask you to recall your childhood, then to recall your career aspiration. Crime fighter? Ballerina? Astronaut? President? Whatever it was, Papillo will make a portrait of the idealized you — an intricate synthesis of photography, collage, and drawing that compresses your former dreams into your current physical state. The portraits are called “When I Grow Up.”

“I try to connect all these things, and I’m actually creating a costume for people,” says Papillo, 26, who graduated with a fine arts degree from Parsons The New School For Design. “A lot of these portraits are layered, and there are different stories within the portrait.”

**Grown Up: Part I by Charles Papillo**



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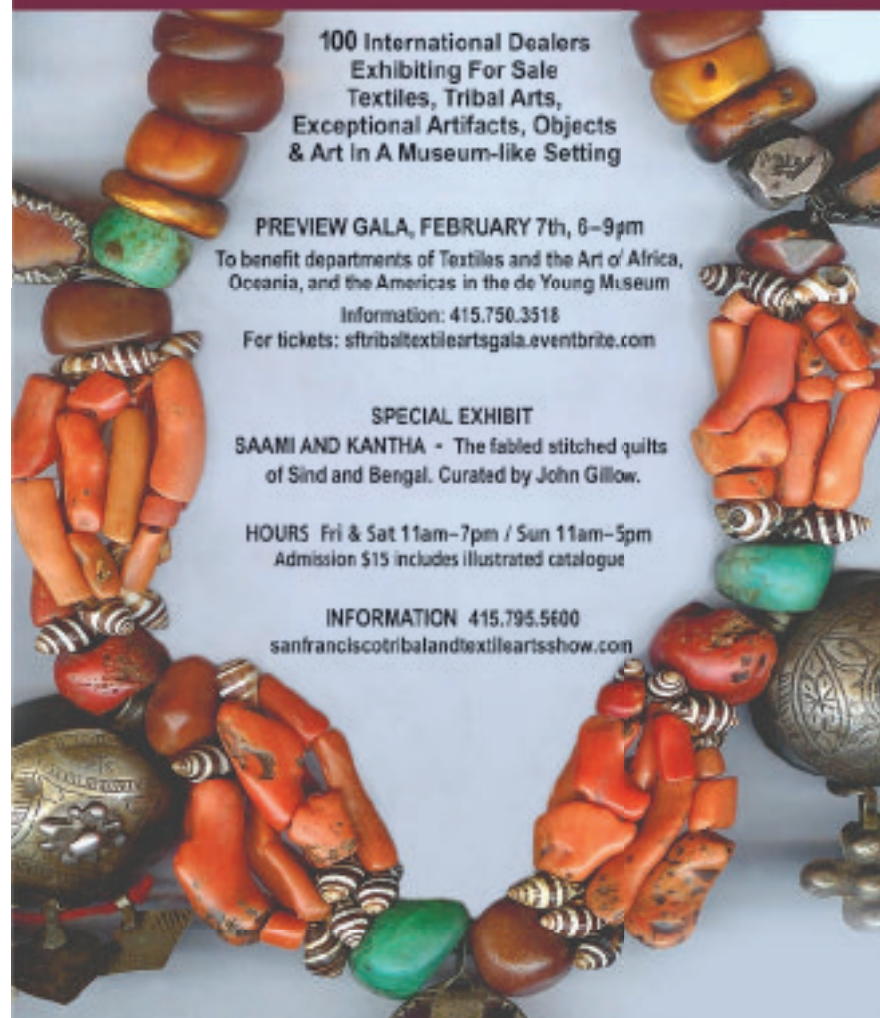
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Joseph Schell

His portraits are part of a bigger body of work that includes mixed-media art on paper (mandalas are a big theme), and a new project involving anonymous grocery lists he's found at Rainbow Grocery and other San Francisco markets. Papillo, who lives in San Francisco, says his approach is about taking objects and people out of a particular context and placing them into a new and sometimes contradictory environment. Unlike more traditional portraits, Papillo's depict people who may not recognize themselves in his art, an openness to interpretations of ideals. "I want people to investigate my art and decide for themselves," he says. [charlespapillo.com](http://charlespapillo.com)

## THE MOVEMENT OF MANNEQUINS: KARLA QUINTERO

The lights come on, and three dancers are standing still. No arm movements. No leg movements. Nothing. Are they really dancers or are they mannequins? As it turns out, they're dancers portraying mannequin figures. So when they do move, it's with truncated steps and leg shimmies and other quick bursts of energy that wax and wane. Titled *Uncanny Valley (1.0)*, the dance piece by Karla Quintero premiered in December to sold-out audiences at The Garage, the South-of-Market space where Quintero had a three-month residency.

Just 14 months after graduating from the SUNY Purchase Conservatory of Dance, Quintero established her own dance company in Oakland. There she is both choreographer and dancer — a double duty that puts even more demands on her early career. She's navigating those demands by exploring what she calls her "curiosity of the unexpected and the unknown" and her search for "new ways to communicate using the basic tools of the human body."



**From top: Karla Quintero, Carly Johnson and Emily Baumann.**

thought these creatures would interact. They're not quite human, but they cross over the line."

At the end of *Uncanny Valley (1.0)*, Quintero and her fellow dancers return to immobility as the music drones to a conclusion. The mood is charged, even as the dancing has come to a halt. "Suspense is really important to me," she says. "Aesthetics are also important. I don't necessarily know what I'm going to do in terms of movement, but I always have a sense of mood, and texture, and the color of a piece. With time, I hope I have more resources to concentrate on other elements that make those visions come to life."

[karlajohannaquintero.tumblr.com](http://karlajohannaquintero.tumblr.com)

## THE QUEERING OF SEATING:

## ARIEL SPRINGFIELD

Earlier in their lives, the three chairs were just functional chairs — the simple wooden kind that people would sit on to have dinner or work at a desk. Now, piano strings criss-cross the front of one, while lace contours another, and fur and fake pearls coat a third. Ariel Springfield calls her chairs *Three*

***Praxinoscopes 1 & 2* by Ariel Springfield**





*Queer Bodies*, a sculptural project designed to highlight cultural norms of body image, class, and sexual identity. Art-goers are encouraged to touch Springfield's chairs, and the chair with piano strings responds even without touch: It vibrates as you walk by.

"The chair is a reflection of the body — it holds bodies, and is designed to interact with our bodies — but it also has its own body and structure, with legs and feet," says Springfield, a Berkeley resident who identifies as queer. "With each chair, I was thinking about a different aspect of the body."

The lace chair, for example, reflects internal organs, and features a pocket of simulated salmon roe and a lace extension that juts up in back. Besides the chairs, Springfield repurposes other objects, like the bicycle wheel, cookie tins, mirrors, and other objects that were used for *Praxinoscopes*, a series that explores ideas of home, motion, and myth.

Springfield, 30, has exhibited work the past two years at the National Queer Arts Festival in San Francisco. "Art," she says, "can break down barriers in very personal ways. The viewers' permission to touch and interact with my art," Springfield says, "makes them intimate objects and restructures the narrative between art and voyeur."

## "THE GRID IS APPEALING":

## JEFFREY THOMPSON

"I'm emerging late." Jeffrey Thompson is referring to his age (57) and his newfound emphasis on grid paintings — alluring works that blend abstraction with patterns of

## Apache by Jeffrey Thompson

squares, lines, and thin strips. He discovered his interest in grids in 2010, after a long period that emphasized more figurative work. "I felt the need to reinvent myself."

Thompson underlays his paintings with pieces of newspapers, magazines, and other printed material that take on new meaning in his oil and acrylic mosaics. In a recent untitled piece, he squeezes in truncated black-and-white word fragments like "rt" and "ike" and "ces," complementing the works' elliptical shading and giving it an appealing level of mystery. Thompson, who lives in North Beach, studied art at the San Francisco Art Institute, De Anza College, and California State University, East Bay, and has exhibited in Bay Area cafes and galleries. Next month, Southern Oregon University's Center for the Visual Arts is giving him a solo exhibit, and new audiences for his geometries. "The grid is appealing," he says, "because it's a central foundation of so many aesthetic areas, including textiles, architecture, and film. I work in commercial design, and the grid is a big part of everything that gets done commercially," he says. Much of what happens in two-dimensional work is based on the grid.

In middle age, Thompson has more time for his paintings. For many years, he devoted his days to helping raise his two sons and his autistic daughter. She's now an artist in her own right, and is starting to establish a career — just as Thompson is restarting his own. "A lot of people imagine artists as these young, hungry, talented and capable people — and frequently they are," he says. "But it's not the entire story."

[jart.com](http://jart.com)

## JUDGES

**Jonathan Curiel** writes about art, music, film and other subjects for such media as *SF Weekly* and KQED. He has lectured at UCLA and been a juror at the S.F. International Film Festival.

**Sherilyn Connelly** curates the Dark Room Theater's long-running Bad Movie Night

and writes about film for *SF Weekly* and the *Village Voice*.

**Anna Pulley** is *SF Weekly*'s arts & culture editor.

**Mollie McWilliams** is *SF Weekly*'s editorial coordinator.

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## THURSDAY

PAGE 14

View Dutch masterpieces at the de Young.



## SATURDAY

PAGE 14

Old is new: the S.F. Baroque Dance Ensemble.



## MONDAY

PAGE 16

SF Indiefest: Pimpin' ain't easy



## NIGHT+DAY

WEEK OF FEBRUARY 7 - FEBRUARY 13, 2013 WWW.SFWEEKLY.COM/CALENDAR

## THU

2/7

## ▼ VISUAL ART

## PEARL OF WISDOM

The girl in Johannes Vermeer's painting *Girl with a Pearl Earring* has inspired a best-selling historical novel, a play, and a movie starring Scarlett Johansson. Now you too have the rare opportunity to view the famous "Dutch Mona Lisa" in person, which comes to our city as the first stop on its U.S. tour, while its home in The Hague undergoes renovations. The exhibition "*Girl with a Pearl Earring: Dutch Paintings from the Mauritshuis*" celebrates works by Dutch masters of the Golden Age. While the title painting by Vermeer is perhaps the most well-known, the others are no less striking, including four evocative paintings by Rembrandt van Rijn, hyperreal oil paintings by Jan Steen and Gerard ter Borch, and *The Goldfinch* by Carel Fabritius, a pupil of Rembrandt. "This is the pinnacle of excellence for the Fine Arts Museums," says Diane Wilsey, president of the museum's board of trustees. "I doubt we'll ever have paintings of this quality again."

"Girl with a Pearl Earring" opens at 9:30 a.m. (and continues through June 2) at the de Young, 50 Hagiwara Tea Garden, in Golden Gate Park, S.F. Admission is \$25 (includes museum admission); call 750-3600 or visit [deyoung.famsf.org](http://deyoung.famsf.org). ANNA PULLEY

## ▼ TALK/SCREENING

## AD HOCK

You may not have heard of **Portal A**, a video production company formed by three East Bay twentysomethings, but odds are you've seen one of the company's viral videos, particularly if you follow politics or sports. During Mayor Ed Lee's re-election campaign, Portal A crafted one of the most bizarre (and successful) videos in history, "2 Legit 2 Quit" which featured MC Hammer, the Giants' Brian Wilson, and lyrics like, "only 5-foot-5, but he gets shit done." You might also remember Portal A's ad for Proposition 29, the California ballot measure that would have taxed cigarettes: "I support big tobacco because they killed my wife. And that's one less mouth to feed," an overalls-wearing farmer deadpans. Tonight, Portal A's Nate Houghteling, Zach Blume, and Kai Hasson screen some of their amazing videos and give us the low-down on how to harness the power of viral.



Kehinde Wiley, Benediter Brkou. Courtesy of the artist and Roberts &amp; Hilton, Culver City

## BLACK DIASPORA MEETS URBAN YOUTH CULTURE

Kehinde Wiley's  
"The World Stage: Israel"  
Wednesday

The guys from **Portal A** speak at 7 p.m. at the Jewish Community Center, 3200 California, S.F. Admission is \$10-\$15; call 292-1200 or visit [jccsf.org](http://jccsf.org). ANNA PULLEY

## FRI

2/8

## ▼ FILM

## UNEASY RIDER

When last we saw **Jon Jost** — and a good long while ago it was — he was giving the middle finger to the U.S.A. and leaving San Francisco for Rome. Twenty years later, the peripatetic and outspoken independent filmmaker circles back our way with a hit-and-run preview

screening of his latest feature. Shot last fall in Montana, the new film marks a return to the rural settings and bruising emotional terrain of Jost's masterpieces *Sure Fire* (1990) and *The Bed You Sleep In* (1993). Those quietly shattering dramas of destructive family values were slow-burning fires that built, patiently yet inexorably, toward tragedy. Jost's best work functions as both an oddly empathetic examination of patriarchal pigheadedness and a lacerating parable of wrong-headed American "exceptionalism." (A gun or two usually finds its way into the narrative, although no apple pie.) As one might hope when confronted with an unreconstructed bridge burner approaching his 70th birthday, Jost remains irascible to the core. His appearance tonight, courtesy of San

Francisco Cinematheque, may have a bit of a prophet's vibe — political, intelligent, defiant, and unpredictable.

Jon Jost: American Dispatches starts at 7:30 p.m. at Yerba Buena Center For the Arts, 701 Mission, S.F. Admission is \$6-\$10; call 978-2787 or visit [ybca.org](http://ybca.org). MICHAEL FOX

## ▼ VISUAL ART

## A PASSION FOR COLLECTING

We have a lot to celebrate during Black History Month. There's the 50th anniversary of MLK's "I Have a Dream" speech, a second-term for President Obama, and the 150th anniversary of the Emancipation Proclamation. An early draft of that very proclamation is just one of the incredible artifacts on display in the exhibition "**The Kinsey Collection: Shared Treasures of Bernard and Shirley Kinsey, Where Art and History Intersect.**" The Kinseys first got together in 1963 as students at Florida A&M who were active in demonstrations for civil rights on campus. The couple (who now live in Los Angeles) discovered they shared an intense interest in art and history and soon turned into serious collectors. The items they have amassed over their four decades of marriage stretch far back into history — a Civil War recruitment poster for "colored regiments," a late-19th-century tintype depicting an African-American couple dressed in the best fashion of the time — but more recent pieces, like a 1963 letter from Malcolm X to Alex Haley, are equally as fascinating. The collection includes contemporary work as well as paintings, prints, and sculpture from greats like Elizabeth Catlett, Romare Bearden, and Jacob Lawrence.

The opening for "The Kinsey Collection" starts at 7:30 p.m. (and runs through May 19) at the Museum of the African Diaspora, 685 Mission, S.F. Admission is free; call 358-7200 or visit [moadsf.org](http://moadsf.org). HEIDI DE VRIES

## SAT

2/9

## ▼ DANCE

## IF IT AIN'T BAROQUE

The word baroque came from a Portuguese word for "misshapen pearl," suggesting a somewhat dour opinion of the era's heavy musical flourishes, though many of the world's best-known composers called it their



▼ FILM

## Rites and Wrongs of Passage

To a generation growing up during the David Zucker era of *Airplane!* and *The Naked Gun* slapstick, those films were an education on absurdity, but also on the play of language and the weirdness of our culture. Why did they wear giant rubber tubes for the love scene? Was “jive” really a dialect? Who the hell is Shirley? For those of us raised not by an inclusive and loving community but by pop culture, this was some real indoctrination. Now *The Naked Gun* is 25 and a venerable part of American history, and it’s being honored as any good bit of history — by dissection. As part of SF Sketchfest, ***The Naked Gun: 25th Anniversary***

**Screening** recalls the adventures of beloved Det. Lt. Frank Drebin (played by beloved late actor Leslie Nielsen) as he investigates a plot against Queen Elizabeth II. This screening sees the great man himself, director Zucker, sit down with co-screenwriter Pat Proft (of *Police Academy* fame) and the woman who inspired Drebin to don a full-body condom, Priscilla Presley. They gather and tell an audience, many of whom they remotely raised, how we did and did not correctly interpret their greatest work. It’s a way of knowing who we are, at last.

*The Naked Gun: 25th Anniversary* Screening is at 1 p.m. Saturday at the Castro, 429 Castro, S.F. Tickets are \$20; call 621-6120 or visit sfsketchfest.com. **BRANDON R. REYNOLDS**

own: Bach, Vivaldi, Handel, Telemann. The dances of the age, which included such delights as the quick-tempo canarie, otherwise known as “frog legs” for its little jumps and violent foot-stamping, or the tambourin, which referenced the quick movements of chickens, also swept beyond country dances into the realm of early ballet. Tonight’s premiere performance by the **San Francisco Baroque Dance Ensemble** might seem incomplete without a dainty minuet, which first became popular in France before spreading to courts throughout Europe. But just as nobles drew upon fashionable influences from abroad, so has our ensemble chosen two dances in Baroque tradition to fuse with classical styles from Bali. Strange masks, rich silks, ornate jewelry, and 3-foot-long bamboo wings would not have been out of place at Louis XIV’s court, though we wonder what they would have made of the mudras.

The San Francisco Baroque Dance Ensemble starts at 8 p.m. at St. Mark’s Lutheran Church at 1111 O’Farrell, S.F. Admission is \$30-\$35; call 260-4687 or visit voicesofmusic.org. **SILKE TUDOR**

### Carlos Fittante and Robin Gilbert, S.F. Baroque Dance Ensemble



David Bazemore, courtesy of BALAM Dance Theatre

SUN

2/10

▼ MUSIC

## CHASIN’ THE BLUES

After the banners of *Hardly Strictly* have been packed away, the idea of returning to bluegrass seems as appealing as sticking to a healthy diet. Though we take it for granted, bluegrass, unlike other genres, has not only embraced but encouraged the whole of its messy evolution. For the past 14 years, the San Francisco Bluegrass and Old-Time Festival has offered a citywide winter tradition of live music by grassroots artists. The festival is a bundle of concerts, live performances, children’s shows, movies, and workshops held in intimate venues throughout the Bay Area. This year’s 10-day event is an eclectic mix of folk and contemporary styles with more than 25 shows held in 18 clubs, including performances by local favorites and longtime veterans Dark Hollow, Laurie Lewis and the Right Hands, and The Crooked Jades. The festival also features a concert by homegrown juggernauts the **Get Happy String Band**. The band promises an afternoon of raucous, ragtime fun — replete with fiddle and the occasional mandolin. Bluegrass offers opportunities for retreat in music slow-cooked to its purest and most celebrated form.

The Get Happy String Band starts at 4:30 p.m. at Bird & Beckett, 653 Chenery, S.F. Admission is free; call 586-3733 or visit sfbbluegrass.org. **JESSICA HILO**

▼ COMEDY/STORYTELLING

## MO’ MO WILLEMS

Before *Sesame Street*, Mo Willems was just like any other struggling New York talent. He had an improv troupe and a variety show on the Lower East Side. To keep up with bills, he hand-painted trading cards for his more successful friends, and he took a research job at *Sesame Street*. When the latter evolved into a solid writing/animation gig and a handful of Emmys, Willems realized that creating for kids was his dream job, so he left the show and came up with a determined character called The Pigeon, followed quickly by Knuffle Bunny. Books based on the characters won Caldecotts (*Knuffle Bunny* was recently turned into a musical that premiered at the

“DARKLY TRIUMPHANT!”  
The L.A. Times



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Alexandre Riabko, Anna Polikarpova and Otto Bubeníček in Neumeier's Nijinsky (© Holger Badekow)

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Kennedy Center). To anyone under 3 feet, Willems is a superstar, and he doesn't take the honor lightly. His live readings are raucous events involving audience participation, on-the-spot character sketches, and deftly-delivered life lessons. But **Don't Let the Comedians Do Story Time!** takes it up a few notches. With the help of live actors — cast members from *SNL* and *The State* such as Rachel Dratch, Maya Rudolph, Michael Ian Black, and David Wain, as well as Janeane Garofalo and Andy Richter — Willems transforms his beloved stories into live sketch comedy.

Don't Let the Comedians Do Story Time! starts at 11 a.m. at Jewish Community Center, 3200 California, S.F. Admission is \$15-\$18; call 292-1200 or visit [jccsf.org](http://jccsf.org). **SILKE TUDOR**

## MON

2/11

### ▼ FILM

## PIMPS AND ENIGMAS

Re-examining the 1970s is a recurring theme in this year's SF Indiefest, exemplified by two of the movies playing simultaneously to-night. On one screen is Jorge Hinojosa's fascinating documentary ***Iceberg Slim: Portrait of a Pimp***, which looks at the life of Slim, the author of the 1969 book *Pimp: The Story of My Life*, which in many ways codified the template for 1970s pimp culture and the later gangsta culture. Much of his tale is told through gorgeous animation evoking pulp novel cover art, and figures such as Chris Rock, Henry Rollins, and the film's executive producer, Ice-T, discuss the book's legacy. If you're in a more surreal mood, watch Davide Manuli's ***The Legend of Kaspar Hauser***, an update of the historical figure most memorably portrayed in Werner Herzog's 1974 *Every Man for Himself and God Against All* (released in America with the less entertaining title *The Enigma of Kaspar Hauser*). A very different beast than Herzog's film, Manuli's *Hauser* is an exuberantly goofy concoction featuring UFOs, a kickin' techno score by Vitalic, and Vincent Gallo playing dual roles, thus bringing twice the weird intensity to a film that was hardly lacking weirdness to begin with. Both Hauser and Herzog would surely approve.



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***Iceberg Slim: Portrait of a Pimp*** and ***The Legend of Kaspar Hauser*** both play at 7:15 p.m. at the Roxie, 3117 16th St., S.F. Admission is \$10; call 863-1087 or visit [roxie.com](http://roxie.com).

SHERILYN CONNELLY

### ▼ LIT

## OLD RADICALS

The revolutionary fervor fomenting at American universities during the '60s was effectively defanged over the years, and now mostly recalls longhaired hippies passing joints while loafing on campus lawns. To suggest this misconception came by design is to flirt with the conspiratorial, but as recently released FBI files reveal, radicals then and now have good reason to be paranoid. J. Edgar Hoover's FBI waged a far-reaching covert campaign against student activists, as journalist **Seth Rosenfeld** details in his meticulously researched new book, *Subversives: The FBI's War on Student Radicals, and Reagan's Rise to Power*. The book is the product of three decades of Freedom of Information Act lawsuits that Rosenfeld doggedly filed against the bureau, ultimately resulting in the release of over 250,000 pages of classified documents. Rosenfeld details how the FBI spied, lied, and stole in its espionage campaign against radicals in Berkeley during the '60s, and how those efforts gave momentum to the fledgling political ambitions of Ronald Reagan.

Seth Rosenfeld speaks at 6 p.m. at the Commonwealth Club, 595 Market, S.F. Admission is \$7-\$20; call 597-6700 or visit [commonwealthclub.org](http://commonwealthclub.org). **PAUL M. DAVIS**

***Iceberg Slim: Portrait of a Pimp:***  
Robert Beck tells his story



## TUE

2/12

### ▼ TALK

## A CONVENIENT TRUTH

When **Al Gore** was vice president (1993-2001), he seemed wholly focused on the environment when even the most liberal politicians barely feigned interest, but the title of his new book points to the diversity of his post-Washington life: *The Future: Six Drivers of Global Change*. The environment is certainly one of them, but so is economic globalization, digital communication, the delicate balance of global, political, economic, and military power, and scientific revolutions. The Nobel laureate is speaking twice today in the Bay Area. First stop, the Commonwealth Club, moderated by Dr. Gloria C. Duffy. Duffy is likely to focus on emerging forces that are reshaping our world, some of which Gore plays a role in as chairman and co-founder of Generation Investment Management and Current TV, and as a member on the board of Apple. During the evening, however, award-winning author Barbara Kingsolver is likely to drive the City Arts & Lectures conversation in another direction, one that harkens back to the Gore we first met on the campaign trail in 1992. Her most recent novel, *Flight Behavior*, is about a woman's tumultuous life set against the backdrop of ecological degradation and climate change.

Al Gore speaks at noon at the Santa Clara Marriott, 2700 Mission College, and at 7:30 p.m. at the Herbst Theater, 401 Van Ness, S.F.

Admission is \$10-\$70 (online tickets for the Herbst are sold out, but a few are available at the door); visit [commonwealthclub.org](http://commonwealthclub.org) or [cityarts.net](http://cityarts.net). **ALEXIS COE**

## WED

2/13

### ▼ VISUAL ART/NIGHTLIFE

## WILE AWAY THE EVENING

If you think you know what an exhibition opening at the Contemporary Jewish Museum looks like, think again. Kehinde Wiley's **"The World Stage: Israel"** explores black diaspora and the international phenomenon of urban youth culture, and has all the makings of an art bash: Gourmet bites inspired by the artwork, specialty cocktails, and international performances. For the first time, Ethiopian-Israeli hip-hop artist Kalkidan Mashasha performs in the Bay Area. Mashasha, who has posed for many of Wiley's portraits, is arriving directly from the Promised Land, and he's bringing Israeli Freestyle Champion DJ Alarm with him. For a mere \$5,000, fancy people can have dinner with Wiley himself, and take a private exhibition tour. Curator Karen Tsujimoto thinks Wiley's juxtaposition of Jewish history and contemporary Israeli life is what should draw the crowds, so if the pricey party is out of reach, visit during regular hours. Israel is the physical and symbolic intersection of Africa, Europe, and Asia, which complicates our understanding of ethnic diversity in a country smaller than the state of New Jersey. Most of us can't visit the malls, bars, and sporting venues in Jerusalem, Tel Aviv, and Lod to see this diversity firsthand, so take advantage of Wiley's exhibition.

The opening for Kehinde Wiley starts at 7:30 p.m. (and runs until May 27) at the Contemporary Jewish Museum, 736 Mission, S.F. Admission is \$60-\$100 (regular museum admission is \$10-\$12); call 655-7800 or visit [thecjm.org](http://thecjm.org). **ALEXIS COE**

Calendar submissions can be mailed or delivered to 225 Bush Street, 17th Floor, San Francisco, CA 94104; or e-mailed (no attachments please) to [calendar@sfweekly.com](mailto:calendar@sfweekly.com) at least three weeks in advance of your event. Earlier is, as always, better than later. We make every effort to include all appropriate events in our online listings, available at [www.sfweekly.com](http://www.sfweekly.com).

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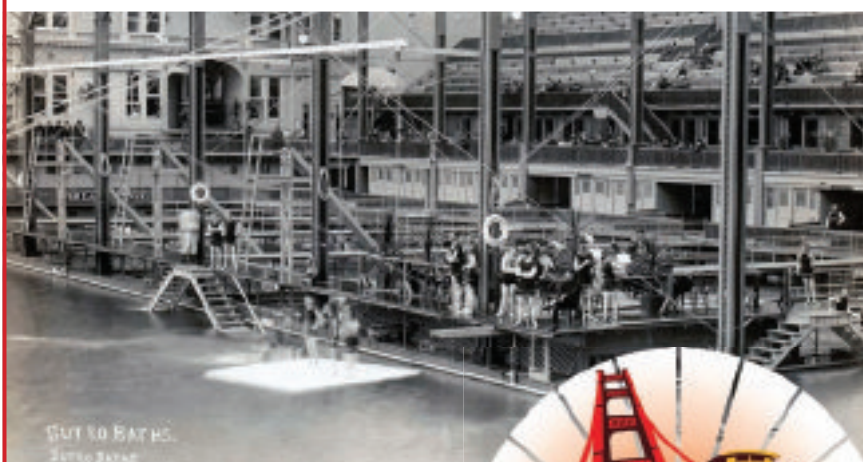
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## ▼ Stage

# Wild Orchid of Comedy

Maria Bamford works from home.



BY EMILIE MUTERT

**F**or alternative comedy fans, Maria Bamford's many-voiced, stream-of-consciousness performances are well-known. Casual viewers may recognize her criticizing Louie CK's sexual prowess on his show or strategizing her buying in Target's Black Friday commercials. Bamford's girlish voice belies her maturity and years of experience in the business. Her material has touched on topics as lighthearted as suicidal depression and as serious as Paula Deen.

In her most recent stand-up special, she performs a set in her house alongside her pug Burt in front of an audience of two: her mom and dad. Her web series is a cult hit, she's one of *Rolling Stone's* 50 Funniest People Now, and she's returning to SF Sketchfest this year to commune with her fellow comics and fans.

**The face that launched a thousand voices.**

**You've been coming to San Francisco for Sketchfest for five or six years now. What keeps you coming back?**

Well, in L.A., a lot of comics live here, but we don't get to spend that much time together because we've got to drive 45 minutes home, or do another set. So in San Francisco we can hang out, go for dinner — the community aspect of it is really lovely, as well as seeing people's shows that you don't normally get to see a longer version of. And I can learn about comedians I didn't really know much about, and there are different panels, things like that. I think it's like a convention, but I think it's more fun than that. The T-shirts are really much better than at a convention.

**Have you looked at the schedule yet, are there any other shows you'll be excited to see?**

I'd like to wait to be surprised. But I love Will Franken, and I'll probably go see him, I really like him, he's from San Fran. But I'm hoping to be surprised. When you get there, you get a gift bag, with a schedule and a badge and maybe a red rubber nose or something that would be appropriate. >>p20

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in conversation with Carl Arnheiter  
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**Welcome to the Dollhouse:**  
**The Peaches Christ Experience**  
with special guest Heather Matarazzo

**An Evening with Pootie:**  
**Pootie Tang**  
with special guest Lance Crouther

**The Benson Movie Interruption:**  
**Twilight**  
with Doug Benson and surprise guests

**The Naked Gun**  
with David Zucker, Pat Proff and Priscilla Presley  
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**Celebrity Autobiography**  
With Maria Bamford, Roger Bart, Jennifer Coolidge, Rachel Dratch, Janeane Garofalo, Andy Kindler, Laraine Newman, Eugene Pack, Dayle Reyfel, Maya Rudolph and Fred Willard

**An Afternoon with Burning Love**  
with the cast and creators

**Jeff Garlin: CLOSER THAN I APPEAR**

**Stella: The Classic Nightclub Show**  
with Michael Ian Black, Michael Showalter and David Wain

**Plus One Podcast**  
With Kevin Smith and Jennifer Schwalbach Smith

**Pop My Culture Podcast**  
with guest Rachel Dratch

**Plus:** SEX a.k.a. Wieners and Boobs: A play written by and starring Joe Lo Truglio, Michael Showalter and David Wain Jeff Garlin's Combo Platter with Rob Corddry and Michael Ian Black Crash Test with Rob Huebel and Paul Scheer SF Sketchfest Threesomes: Ian Edwards, Dave Hill and Rory Scovel and Maria Bamford, Andy Kindler and Natasha Leggero Walking the Room Podcast with Greg Behrendt and Dave Anthony Talkin Walkin with Kevin Pollak Never Not Funny with Jimmy Pardo Bestie x Bestie with Gabe Liedman Naked Human Giant Babies with Rob Corddry, Brian Huskey, John Ross Bowie, Seth Morris, Paul Scheer and Rob Huebel The SF Sketchfest Dozen: Janine Brito, Hari Kondabolu, Jamie Lee and Duncan Trussell Who Charted? with Howard Kremer and Kulap Vilaysack and much more!

## The San Francisco Comedy Festival

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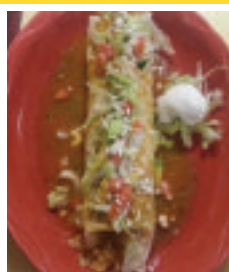
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## Wild Orchid of Comedy from p18

**Sketchfest has gotten a lot bigger since it started; have you noticed any changes in the types of comedians or the types of audiences it's attracted?**

It's hard for me to say. It has gotten so much bigger. The last time I was there, there was all this food backstage. There was cupcakes, beer, vegetables. ... At the beginning of the festival, there was nothing backstage. Now maybe they'll have a nice reception or something. I always think of it in terms of food. It seems like it is blowing up, in terms of the food selection available for comedians backstage. Once you start getting vegetables backstage, you know things are going great.

**I read you started doing stand-up in college. What first motivated you to get up on stage and perform comedy?**

I always liked being on stage, like in grade school. I'd done some acting and stuff, but that was always frustrating because I could only say what someone else had written down.

**Why did you stick with it?**

I think because the good outweighs the bad overall. It's been a positive experience for me creatively and community-wise. I love jokes, I love laughing. And the solitude of it really appealed to me over time, you can spend a lot of time alone. That's less interesting to me now as I get older; now I like to have groups of people surrounding me at all times. But I think it's not unlike any other relationship, where there's going to be good times, and there's going to be some hard times, and it's not always falling in love. Sometimes you just make it through another show. But I think overall I've received enough positive affirmations with work offers that I'm inspired to keep going. I've also looked into going to graduate school, but then I could never find anything that I was interested in.

**You had this web series, *The Maria Bamford Show*, and you addressed these personal serious issues, with your family, mental illness, and these issues come up in your stand-up sometimes as well. Have you always been drawn to performing about serious personal issues or did that come about gradually in your comedy career?**

I think I just like to talk about whatever's interesting to me or what I was really thinking about at the time. So I don't know — mental health has affected me personally, and through my family and stuff like that, so that's become the thing that I feel very interested in. We'll see what the next thing will be — next year I could be really interested in topical subjects or video game jokes, maybe that'll be my thing.

**You've done a lot of voice work in cartoons. What's drawn you to that kind of work?**

I feel like some people don't like my voice; I've been told I sound like a baby. So that was an impetus to change my voice. It's a fun thing to do. My first voiceover job I got because I was a secretary at the [Nickelodeon]

animation studio, and so one of the animators gave me a job. So I think proximity to the work is what helped me get into that. I was right near the printer.

**What was that job?**

It was called *Catdog* and I voiced a character called Shriek.

**In your latest special, *The Special Special Special*, you performed for your parents, in your house, instead of for a larger audience. I know you said it was because it's cheaper that way, but I imagine there was some creative motivation for that choice as well?**

Yeah, well I like the idea of doing something super simple. I thought that was the fun part. And I guess there was some sort of laziness to it, like, "I don't want to get costumes together, find a space." But I also do believe, why put all these financial and organizational limitations on making something? Might as well make it as easy as possible. ... I think it's just much more empowering than going to pitch meetings and having to tell someone about the idea, and then hopefully, maybe, they might want to do it and maybe not.

I could do exactly what I wanted to do and had a minimum amount of people involved, which I find helpful to me. I'm sure there are people who are better with group process than I am. But it was nice to just ask one other person, rather than 25.

**"ONCE YOU  
START GETTING  
VEGETABLES  
BACKSTAGE,  
YOU KNOW  
THINGS ARE  
GOING GREAT."**

**Then you offered the *Special!* online for just \$5. There's this new trend for comedians to sell their material online directly. Does this seem like a viable model within which comedians can still make a living?**

For sure. For me, it's super

great. If you're already starting to build an audience, and you've got 10,000 people who will buy your special, and they really love what you do, then chances are they're going to pass that forward.

The [Special Special] Special[!] earned for me in the first two weeks three times what I've earned in the past doing a special. And not that it's all about the money. But I think it's also really nice; it makes it easier for people who are really fans. Otherwise, fans will have to get Netflix, or they'll have to get cable, go to a show and buy a CD.

And I know some people are saying, "Well, there's going to be no more comics who can play any room, because everyone will be so individualized." Which you know, fair enough. I am a wild orchid of comedy, so I can only do well under specific conditions. ... There are people who I think can do any room, and do stadiums and thousand-seat theaters, and then there are people like me who just perform for my parents.

For the full interview, in which Maria discusses dog-walking and the return of a certain cult comedy series, go to [sfweekly.com/exhibitionist](http://sfweekly.com/exhibitionist).

**Maria Bamford**

performs at six Sketchfest events Feb. 8-10.  
Venues and ticket prices vary; [sfsketchfest.com](http://sfsketchfest.com).



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# Valentine's Day



## BY ANNA PULLEY AND ANNA ROTH

Before you get puffed up and indignant about this Day of Enforced Mating Rituals, remember that this is San Francisco, and there's no reason to do anything in any kind of traditional way. Sure, there are millions of two-tops to sit at and stare across at someone whilst a candle trembles down and reminds you of the poignant delicacy and bitter transience of love, life, and appetizers. But there are other things to do, too, that are much better. Here we find some different ways to spend time with a fellow human being (which often involves fancy beers), horsing around on this day the flowers call their reckoning.

### STUFF TO DO

#### My Furry Valentine

For the science lover, you'd be remiss not to check out My Furry Valentine at the Randall Museum. Zookeeper and naturalist Patrick Schlemmer promises to describe the bewildering array of strange mating habits in the animal world (with pictures!). Free endangered species condoms to the first 50 participants. 7:30 to 8:30 p.m., free. 199 Museum Way, 554-9600 or sfns.org.

#### How We First Met

For the comedy (and plain ol') lover in your life, How We First Met at Marines' Memorial Theatre involves couples telling their "how we met" stories, while an improv ensemble recreates those stories with improvised sketches and songs. 8 p.m., \$40-\$55. 609 Sutter, 392-4400 or howwefirstmet.com.

#### The heART of North Beach

For art luva's, head to Live Worms Gallery for "The heART of North Beach," which is an art exhibit and benefit that celebrating all things North Beach — people, espresso, pizza, activism, and probably Francis Ford Coppola. 6 to 9 p.m., free. 1345 Grant, 307-1222 or sflivewormsgallery.com.

#### Union Street Has a Crush on You

For the more traditional, Union Street Has a Crush on You is a wine walk in the Marina where, for a Jackson, you're treated to wine, finger foods, and a stroll (arm-linking optional) through the iconic neighborhood. Stop off at American Cupcake after (one of our favorite bars, even though it's a cupcake place). 4 to 8 p.m., \$20-\$25. Union between Gough and Sutter, 441-7055 or unionstreetsf.com.

#### Harold and Maude

If you're like us, the pinnacle of romance defi-

nately involves a wily septuagenarian and her morbidly obsessed teen lover. We speak, of course, of the classic film *Harold and Maude*, which screens at the Clay Theatre Feb. 14 to 16. \$9-\$10. 2261 Fillmore, 267-4893 or landmark-theatres.com.

### STUFF TO DRINK

#### Fest of Firkins at Magnolia Gastropub & Brewery

A firkin is an old English measurement for beer casks, and for Valentine's Day the Upper Haight brewery is rolling out as many cask-conditioned ales as they can fit on top of the bar. Expect at least a dozen ales tapped before noon and continuing to flow while the beer lasts; both pints and smaller tastes will be offered. 11 a.m. to 8 p.m. 1398 Haight, 864-7468 or magnoliapub.com.

#### Sweet and Sour Valentine at The Monk's Kettle

Whether you're feeling pro- or anti-love and romance this month, this beloved Mission beer bar has got your back. On V-Day bartenders will pour glasses of both sweet (2011 Ommegang Adoration) and sour (2009 Russian River Temptation) beers, each paired with a different dessert. Noon to 2 a.m. 3141 16th St., 865-9523 or monkskettle.com.

#### St. Valentine's Day Massacre! at Speakeasy Ales and Lagers

The new Speakeasy tap room will be open just in time for Beer Week, to the delight of beer nerds everywhere. For Valentine's Day, the brewery pairs local Socola chocolates with four limited-release beers from the cellar, as well as eight of its signature brews. 2 to 8 p.m. 1195 Evans, 642-3371 or goodbeer.com.

#### Mr. Ed and Horsey Beers at Cervecería de Mateveza

Sometimes the best cure for a broken heart is distraction. This nano-brewery's new Belgian pale ale and other funky, so-called "horsey beers" paired with *Mr. Ed* reruns certainly promise to take your mind off your crippling loneliness. 5 to 9 p.m. 3801 18th St., 273-9295 or cervceriasf.com.

#### Pitchers, Pizza, and Grilled Cheese at American Grilled Cheese Kitchen

Forget the raw oysters and Chateaubriand for two, and kick back with Del Popolo pizza and sandwiches from American Grilled Cheese Kitchen. Naturally, the cheesy, carb-laden snacks will be paired with local craft beers. 5 to 9 p.m. 1 South Park. 243-0107 or theamericansf.com.

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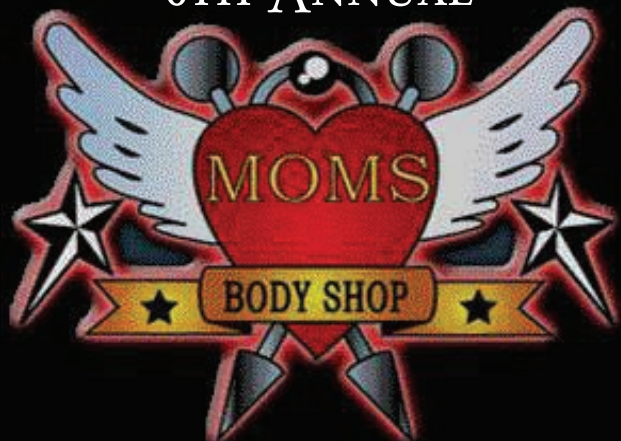
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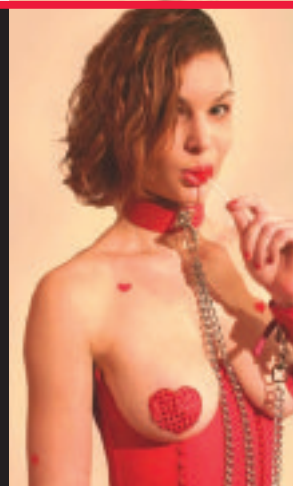
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SF WEEKLY PRESENTS

# BREWS

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## ▼ Film

# Show It All

SF Indiefest shows movies to make America gasp.

BY SHERILYN CONNELLY

It's our quinceañera!" So says the program for the 15th annual SF Indiefest (or the San Francisco Independent Film Festival, if you're not into the whole brevity thing), and it can be such an awkward age. Indiefest can't yet vote or drink, but it can reproduce — and has, spawning both Docfest and Another Hole in the Head. Indiefest calls this year's opening night party (Feb. 7th at 8 p.m.) at the Brava Theater a quinceañera, and the festival kicks off that evening with the U.S. premiere of *The We and the I*, Michel Gondry's 2012 coming-of-age story of Bronx teenagers on a long, occasionally surreal bus trip on the last day of school.

Founded by Jeff Ross in 1998 to provide an outlet for the independent movies that weren't getting shown in San Francisco — starting with his pal Rand Alexander's film *Caged* — the modern Indiefest takes as much pride in the parties it throws as the films it shows. Indiefest's signature shindig is the Big Lebowski Party, now entering its 10th big year, and newer traditions such as the Roller Disco Party and the '80s Power Ballad Sing-A-Long are going strong.

The film side of things consists of 36 feature films and seven shorts programs over two busy weeks. While the majority of the shows are at the Roxie, other Bay Area venues are pitching in: the New Parkway in Oakland, the Vortex Room, and the aforementioned Brava Theater are each showing a single film, and Shattuck Cinemas in Berkeley is showing 16 movies that are also playing at the Roxie, thus guaranteeing that one can get a full Indiefest experience without the indignity of crossing the Bay Bridge.

Indiefest prides itself on "showcasing the best in independent, alternative, and subversive cinema" from all over the world, a charter that gives it a fair amount of lee-



way. Not all the films are new or even independent — *The Big Lebowski*, naturally screening the night of the Lebowski party (Feb. 9th at 8 p.m.), was released by a major studio in 1997 — but they're usually never less than interesting, and in keeping with the festival's philosophy, unlikely to be shown theatrically elsewhere. Filmmakers are able to submit their work for festival consideration online, and Indiefest surely gets far more submissions than can possibly be selected, allowing the organizers to cherry-pick the best and weirdest stuff.

A prime example of a seemingly odd selection that fits in perfectly with this year's coming-of-age motif is the Vortex Room's

**Indiefest selection *Inside Lara Roxx* will get tongues wagging on both sides of the porn debate.**

presentation of the made-for-TV movie *Born Innocent*, starring Linda Blair in that awkward period between *The Exorcist* and *Exorcist II: The Heretic*. Originally broadcast at 8 p.m. (7 Central!) Sept. 10, 1974, it has all the hallmarks of socially earnest, low-budget mid-'70s filmmaking: long takes of people walking while tender acoustic music plays, a righteous liberal crusader with excellent hair, and Blair's 14-year-old character getting raped with a

plunger handle by a girl gang in reform school. The entire nation came of age the night it aired. Later broadcasts removed that particular scene, but the Vortex Room will be showing an uncut 16mm print.

Playing at both the Shattuck and the Roxie is a different kind of coming-of-age story, *Inside Lara Roxx* (2011). A sometimes uncomfortably intimate documentary by Mia Donovan, it follows a sleepy-eyed 21-year-old Québécoise who came to Los Angeles in 2004 to find her fame and fortune in porn, only to contract HIV within her first dozen films. Making use of archival footage — including explicit clips of the few porn movies she actually made — and fly-on-the-wall views of Lara's later descent into drugs and despair, *Inside Lara Roxx* is both an indictment of the porn industry and a study of a woman who, by her own admission, never had the self-esteem or agency necessary to keep from making some very bad choices. Both the pro- and anti-porn camps will find plenty to support their cases.

For a portrait of a truly empowered (if fictional) young woman, your best bet is Lindsay Denniberg's 2012 phantasmagoria, *Video Diary of a Lost Girl*, appropriately playing at the Roxie at a quarter to midnight on Friday. Denniberg pulls out every trick in the VHS-era book, placing her main character — a horror-obsessed video store employee with a few secrets — into a colorful, saturated world in which reality is video and video is reality, and the tracking knob isn't always properly adjusted. Not to be missed, *Video Diary of a Lost Girl* is a love letter to VHS horror, delivered by the kind of people who stayed up late on weekends to watch USA's *Night Flight*, or who now wish they could have.

**SF Indiefest**

Playing at various Bay Area locations  
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FILM CAPSULES

Film

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\* = We recommend it.

OPENING

**John Dies at the End** Director Don Coscarelli hasn't made many movies since his 1979 breakthrough, *Phantasm*, but they're usually worth the wait. Arriving a decade after the fan favorite *Bubba Ho-Tep*, Coscarelli's new horror-comedy, *John Dies at the End*, amps up the go-for-broke weirdness of his underrated *Phantasm IV: Oblivion*, and that's high praise. The movie ricochets through the adventures of two bros who battle demonic forces with the help — and occasional hindrance — of an otherworldly drug dubbed "Soy Sauce." While the racial politics are sometimes questionable, and there are a few too many dick jokes, *John Dies at the End* has far too much energy and too many interesting ideas for those gripes to ruin the fun. Supporting actors Paul Giamatti, Clancy Brown, and the great Glynn Turman provide the acting muscle that the leads lack, and best of all, the majority

of *John Dies at the End*'s vast quantity of gore appears to be practical effects, not CGI. For the most part, when heads explode or slug-monsters attack or pieces of meat assemble themselves into a bipedal monster, it's not just pixels. Thank you for rewarding our patience, Don. (S.C.)

**Shanghai Calling** Shanghai is like a beautiful woman. Shanghai and construction go hand in hand. Shanghai is the new land of opportunity. Shanghai isn't a hardship post for outcasts anymore; it's a gold star on your résumé and it's attracting the best and brightest these days. Shanghai is a city that is always changing; why should the people who come to Shanghai be any different? These are all things people actually say in writer-director Daniel Hsia's feature debut, whose lasting impression is the sense of its maker having studied several of the most disposable American romantic comedies, from thousands of miles away, possibly under extreme duress from the Shanghai tourism bureau. Daniel Henney plays a young careerist corporate lawyer of Chinese ancestry whose New York firm imposes a stint in said opportunity-land, where he acclimates with equal parts assistance and resistance from a leggy blonde relocation specialist played by Eliza Coupe. She's as sassy as he is smug, and they do look good together in the glowing city night. The rest is a swirl of limp, conveniently turned subplots, in which other Americans include, oddly, Alan Ruck and Bill Paxton. But it's all agreeable enough, and handsomely shot, with the occasional peppy animated interlude. Have we mentioned the many splendors of

Shanghai? (J.K.)

**Side Effects** Ostensibly a story of comfortable Manhattanites beset by depression, intervention, and complication, *Side Effects* operates on several tonal levels. Drawing plot parallels between pharmaceutical opportunism and insider trading, it seems first to lean toward deadpan satire. Then come the shades of retro-thriller noir: mind-games between a well-meaning dupe and a foxy femme fatale. As to the who's who and what's what, that's best revealed by the movie itself, but it may help to know that key players include Jude Law, Rooney Mara, Channing Tatum, and Catherine Zeta-Jones. Also, the director is Steven Soderbergh, seeming rather keen on closeups, for creating identification, and on focus pulls, for fogging it up. As camp, this could've been juicier, but of course Mara and Law in particular have a pedigreed intelligence that seems to call for something glassy and genteel — and have we got the director for that. The Soderbergh of *Side Effects* is at his coolly mercurial best, in that fulfilling middle-ground between experiment and entertainment, where formal playfulness goes very well with great faces. Maybe this movie is really only about the lethal, dreamy beauty of its stars. Soderbergh says he's quitting film after this, but he's made similar threats before. He may just be depressed, or hiding something. (J.K.)

**West of Memphis** An account of justice delayed, denied, and thoroughly disfigured, Amy Berg's documentary re-investigates the increasingly unwieldy story of the West Memphis Three, that trio of misfit Arkansas teenagers wrongly convicted of murdering three little boys in 1993. We see again how their case became what one participant calls "the first crowd-sourced criminal investigation in history," with celebrity support from the likes of Eddie Vedder and Henry Rollins (not to mention San Francisco appellate specialist attorney Dennis Riordan), plus Fran Walsh and Peter Jackson in loyal service to Berg as both crusaders and producers. Acknowledging multiple previous documentaries about the same case, Berg's film mounts its own prosecution, first sifting through all the media hysteria, police misconduct, and political maneuvering that put the wrong people away for 18 years, then pointing an angry finger at one victim's stepfather and calling him the killer. It's compelling evidence, but also deeply unsettling after so thorough a condemnation of false accusations. Berg also records the impact of her own advocacy here, one of the results of which is former death-row languisher Damien Echols, once the trio's alleged ringleader, becoming one of *West of Memphis*'s producers. Giving off the queasy feeling that we'll be awash in bogus-justice documentaries for years to come, this film is an endurance test, but as another participant says, so is the ordeal it depicts. (J.K.)

ONGOING

**Hansel & Gretel: Witch Hunters** *Dead Snow* director Tommy Wirkola's *Hansel & Gretel: Witch Hunters* clearly intends to be a goofy, anachronistic lark, and some of the more self-aware comedic moments (such as the first encounter with a fanboy) might work well as standalone *SNL* sketches, which probably has a lot to do with the presence of Will Ferrell and Adam McKay as producers. But for a movie which just wants to have fun, the leads take it too seriously. The usually reliable Jeremy Renner never works up the gusto

his smartass Hansel requires, and Gemma Arterton's Gretel just seems bored. Her strong resemblance to Cobie Smulders makes it easy to imagine how much more fun Smulders would have been in the role — and, for that matter, Renner has always looked like a toned Patton Oswalt. *Hansel & Gretel: Witch Hunters*, starring Patton Oswalt and Cobie Smulders? Oh, what might have been. In the meantime, for a much more satisfying cinematic riff on the fairy tale, check out Matthew Bright's *Freeway II: Confessions of a Trickbaby*. (Seriously.) (S.C.)

**In Another Country** The comedy of misunderstanding is afoot in Hong Sang-soo's misty beachfront divertissement, an improbably endearing three-way Isabelle Huppert vehicle. Framed as notes toward a film (scribbled on a legal pad and then twice revised), the actual film gamely riffs on its variable notion of Huppert as a Frenchwoman visiting Korea for a seaside stopover and becoming gently embroiled within the amusements of cultural and sexual tension. Being Huppert, she's up for it; even in the possibly improvised — and possibly misfired — moments. And even two layers deep into non-native language, she can't seem to strike a false note. Each of Hong's leisurely, impish vignettes involves encounters with a friendly neighbor (Jung Yumi), a film director (Kwon Hye-hyo) and his pregnant wife (Moon Sor), and a lyrical lifeguard (Yu Jungsang), with desperate defaults to broken-English pleasantries and without resolution. Not quite letting us get a grip on the characters or their situations actually works to the film's advantage: By inviting inquisitiveness, Hong's recurrent motifs also affirm the pure aesthetic pleasures of pattern recognition. All three of these Hupperts go for a walk in search of a lighthouse, and intermittent illumination is available, if only in a knowingly silly game of minor neurotic upheavals. (J.K.)

**Movie 43** Aptly framed as a hostage-situation film pitch, overseer Peter Farrelly's shoddyodge of roughly collated sketches starts with a bottomed-out director (Dennis Quaid) pulling a gun on some milquetoast studio functionary (Greg Kinnear) and drifting out absurd and obscene ideas. These include an array of perverse couplings — Kate Winslet on a balls-out blind date with Hugh Jackman, Stephen Merchant and Halle Berry taking truth-or-dare too far, Anna Faris and Chris Pratt coping with a messy fetish — plus other low-joke contrivances by which other stars may show us what they're not above. There's tasteless offensive and then there's tasteless bland, and the weird thing about *Movie 43* is that so many of its presumptive gross-outs seem so embarrassingly quaint. Many of these tricks play better in cartoons, if they play at all. Or maybe it's that Farrelly wants credit for having helped transition gleefully sophomoric Zucker-brothers-style humor into the new and by now very possibly exhausted territory of attention-deficit raunch romps. The problem is that *Movie 43* is never hilarious; you laugh in spite of it, not in spite of yourself. (J.K.)

**Parker** A movie that fades from memory even as it's happening, this latest take on the noir-pulp novels of Donald E. Westlake glumly implies that every generation gets the adaptation it deserves. There was the nonpareil *Point Blank* for Lee Marvin in 1967, the perfunctory *Payback* for Mel Gibson in 1999, and now this Jason Statham-Jennifer Lopez thing, the dull parade of asses kicked and ogled. A blank-slate brute but not a bad guy, Statham's super thief finds himself double-crossed after a heist at the Ohio State Fair and bound for a jewel job in Palm Beach, Fla., where desperate divorcee realtor Lopez becomes his ally. His honor won't allow a hookup — never mind that parental supervision from Nick Nolte on his side and Patti Lupone on hers seems a tad lax — but as regards the settling of scores you could say he's bloody-minded, and the goonsquad of fellow felons (Michael Chiklis, Wendell Pierce, Clifton Collins Jr.) doesn't stand a chance. Other undermentioned background roles include one for Bobby Cannavale, squandered as an unproductive Florida cop. Writer John J. McLaughlin and director Taylor Hackford seem to understand each other; the film chugs along

under power of mutual resolve not to try very hard. Sometimes B-movie slumming can feel like liberation, but this one's just a bore. (J.K.)

**Stand Up Guys** Right out of the gate (dig that opening title font!), it's clear that director Fisher Stevens wants *Stand Up Guys* to evoke crime films of the 1970s, particularly the "aging hoods contemplate their mortality" genre exemplified by *The Friends of Eddie Coyle*. And in spite of the distractingly crisp and grain-free digital cinematography, he succeeds by focusing less on plot and incident and more on studying the main characters, Val (Al Pacino) and Doc (Christopher Walken). Val has just been released from a long stretch in prison, and his old compatriot Doc is under orders from boss Claphands (the always-welcome Mark Margolis) to kill Val by the next morning. They have a few adventures during the course of the long night, including picking up their third partner, Hirsch (Alan Arkin), for a joyride in a stolen car, but the focus always returns to Pacino and Walken's relationship. Surprisingly, this is their first time starting together; their only other shared film was when their cameos weirded up the joint in *Gigli*. Pacino and Walken's chemistry is even stronger than you might expect, enough to hope that they make more movies together — though it might be just as well if they don't, since they got it right this time. (S.C.)

FILM SHOWTIMES

Arthouse listings compiled by Anna Pulley. To submit a listing (at least 10 days before issue date), e-mail [film@sfweekly.com](mailto:film@sfweekly.com).

**Artists' Television Access. CAST SHADOWS:** An evening of sound/film performances. Sat., Feb. 9, 8 p.m. \$15. 992 Valencia, San Francisco, 824-3890, [www.atasite.org](http://www.atasite.org).

**The Castro Theatre. Chasing Ice and The Eiger Sanction:** Climate change and Clint Eastwood. Wed., Feb. 6, \$8.50-\$11. *Killing Them Softly* and *Animal Kingdom*: A double feature with a crime theme. Thu., Feb. 7, \$8.50-\$11. **WELCOME TO THE DOLLHOUSE: THE PEACHES CHRIST EXPERIENCE:** SF Sketchfest and Peaches Christ celebrate Todd Solondz's film, with a pre-show, musical numbers, and an onstage conversation with actress Heather Matarazzo. Fri., Feb. 8, 7 p.m. \$20. [www.sfsketchfest.com](http://www.sfsketchfest.com). *Naked Gun*: 25th Anniversary Screening: A special anniversary screening with appearances from the director and cast. Part of SF Sketchfest. Sat., Feb. 9, 1 p.m. 429 Castro, San Francisco, 621-6120, [www.castrotheatre.com](http://www.castrotheatre.com).

**Lost Weekend Video. FRESH LIKE CADAVERS:** A monthly horror-themed, LIVE movie riffing comedy show in the spirit of *Mystery Science Theater 3000* held at The Cinecave "Micro-Theater." Second Friday of every month, 8 p.m. \$10. [www.facebook.com/FreshLikeCadaver/info](http://www.facebook.com/FreshLikeCadaver/info). 1034 Valencia St., San Francisco, 643-3373, [www.lostweekendvideo.com](http://www.lostweekendvideo.com).

**Oddball Films. ORAL EXAM: YOU CAN'T HANDLE THE TOOTH:** A program of vintage films dedicated to teeth. Thu., Feb. 7, 8 p.m. \$10; rsvp to programming@oddballfilm.com. **POP! GOES THE CLASSROOM:** A program of 1960s educational films. Fri., Feb. 8, 8 p.m. \$10; rsvp to programming@oddballfilms.com. *Ninja III: The Domination*: Bad Movie Night changes venues this week to riff on *ninja* film. Sun, Feb. 10, 8 p.m. \$6.99. 275 Capp, San Francisco, 558-8112, [www.oddballfilms.com](http://www.oddballfilms.com).

**Roxie Theater. Sound City:** Documentary on a famous recording studio, directed by Dave Grohl. Through Feb. 6. \$6.50-\$10. **SF SKETCHFEST AT THE ROXIE:** Special screenings and performances, including *The Bitter Buddha* with Eddie Pepitone, *The Benson Movie Interruption - The Notebook*, *Olde English: The Exquisite Corpse Project*, *American Splendor* with Judah Friedlander, and *Animal House* with John Landis. Through Feb. 6. \$15-\$20. [sfsketchfest.com](http://sfsketchfest.com). **15TH SF INDEPENDENT FILM FESTIVAL:** A two week film festival featuring *All the Light in the Sky*, *Be Good, I Declare War*, *The Last Elvis*. Feb. 8-21. \$10. [sfindie.com/](http://sfindie.com/). *Iceberg Slim: Portrait of a Pimp* and *The Legend of Kasper Hauser*: Part of SF Indiefest. Mon., Feb. 11, 7:15 p.m. \$10. [sfindie.com](http://sfindie.com). 3117 16th St., San Francisco, 863-1087, [www.roxie.com](http://www.roxie.com).

**The Vortex Room. Love at First Bite and The Love Machine:** A double feature screening with a romance theme. Thu., Feb. 7, 9 p.m. \$10 donation. 1082 Howard, San Francisco, N/A, [www.myspace.com/thevortexroom](http://www.myspace.com/thevortexroom).

**Verba Buena Center for the Arts. JON JOST: AMERICAN DISPATCHES:** A sneak peek at the filmmaker's new work. Fri., Feb. 8, 7:30 p.m. \$6-\$10. **THE WOOSTER GROUP ON SCREEN:** A three-part program of rare Wooster Group films. Sundays, 2 p.m. Continues through Feb. 17. \$8-\$10. 701 Mission, San Francisco, 978-2787, [www.ybca.org](http://www.ybca.org).

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-A.D. Scott, NEW YORK TIMES

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## ▼ Eat

# Color Me Surprised

The Mission's latest hot new bar is charming despite its affectations.



Anna Latino/S.F. Newspaper Co.

BY ANNA ROTH

It sounds like the parody of a mixology bar. Cocktails are themed around the Pantone color guide — the darling of the design-blogging elite — and have long ingredient lists with inscrutable items like “West Indies tincture” and “Gold Rush bitters.” The décor is all hipster industrial-chic: factory windows, Edison bulbs, mid-century chairs. Drinks seem to take about 20 minutes to make, and are mixed in laboratory beakers.

But damn if I didn't fall in love with Trick Dog, the Mission's newest hippest bar, the moment I walked in the door. A few things save the place from total self-parody, and one of them is the extremely competent hands of the people who run it. Josh Harris and Scott Baird are otherwise known as cocktail consultant duo The Bon Vivants, and they and their skilled staff manage to maintain their veneer of cool while staying friendly and on-task. It helps that the food and drinks are good enough to forgive any lingering pretensions.

One of these affectations is the elaborate menu, a fan book in the form of the aforementioned guide, featuring drinks named after colors like Vintage Photo and Gypsy Tan. The conceit works because the cocktails do. They contain so many interesting new flavors that working your way through the drink menu seems like an adventure. The Bon Vivants got the idea when they were figuring out paint colors for their bar, and the result is a fun and tactile play on a standard menu, though the books can get sticky with overuse.

**The Faberge version of the old bar staple: A Scotch egg on a bed of beet confit with salmon roe and crème fraîche.**

The many and mysterious ingredients can seem overwhelming at first, but there's a cocktail for every drinker. The signature Pantone is made with beets and bourbon, and tastes refreshing and vegetal, like something from a juice cleanse. The dark red Pennies From Heaven is served in a pretty vintage cocktail glass, and despite its heavy spirits — it had rye, amaro, sour apple liqueur, sherry, and the Bon Vivants' own Gold Rush Bitters (their homage to the smells and flavors of that era in San Francisco history) — the aftertaste lingers on the nutty amontillado sherry. Tropical drink aficionados should try St. Elmo's Fire, a pineapple and rum concoction with a shot of coconut drinking vinegar that keeps the drink from devolving into a bad spring break flashback.

Some cocktails weren't my favorite, but were intriguing experiments in their own right. Vintage Photo has the bar's own banana cordial, rum, bitters, and the “West Indies tincture” (a concentrated alcohol inspired by a Jamaican spice blend). The banana isn't overpowering, but it's present, and the drink is a musky, bitter concoction that improved as the oversized ice cube melted. Night Moves combines chicory coffee with scotch, brown sugar, cream, and curry for a take on Irish coffee that had a distracting amount of curry powder in it. But the team still earns points for putting curry in a coffee drink.



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The food menu seems more approachable — probably because it's printed on a boring-by-comparison half-sheet of card-stock — but chef Chester Watson manages to sneak in playful elements along with solid technique gleaned from his time in kitchens like Quince.

Fried food is the great standby of any bar menu, and Trick Dog's has plenty to go around. A Scotch egg is coated in brandade (flaky salt cod) instead of the traditional bread crumbs, adding depth to the traditionally one-note snack. French fries are fried twice, for super-crispy spuds that still taste of the Kennewick potatoes they're made from. Pork belly cracklings are fried and coated in a sweet-salty spice blend, and served with buffalo sauce that cuts through the fat.

If you want more than a few bites to soak up all the booze in your stomach, there's the Trick Dog, a hamburger on a hot dog bun named after a favorite childhood treat of Harris'. (You might think that's where the name of the bar comes from, but you'd be wrong — the actual namesake is a vintage piggy bank, also from Harris' childhood.) The burger's bun is buttered and toasted, and the meat is cooked to well-done; it's not

**THE COCKTAILS CONTAIN SO MANY INTERESTING NEW FLAVORS THAT WORKING YOUR WAY THROUGH THE DRINK MENU SEEMS LIKE AN ADVENTURE.**

the gourmet burger of most foodie fantasies, but it's greater than the sum of its parts.

And unlike most bars, the menu also has healthy options. A kale salad loaded with avocado and a creamy dressing's only crime was its abundance. Mushroom hummus comes with crudites and is moist and light, though a bit too heavy on the shroomy flavor.

Best of all, the kitchen is serving food until late — 1:30 a.m. every day — though a full meal is significantly easier in the colorful mezzanine where there's table service. (Good luck with anything beyond nibbles if you're standing downstairs.)

Trick Dog already feels like it's been in the neighborhood for much longer than a few weeks, and except for busy weekend nights when the music's turned up and the crush of young, tattooed, mustachioed people is too much to bear, it feels like a neighborhood bar, the kind of place where you can get to know the bartenders and the regulars. When it opens at 3 p.m., snagging a stool at the bar is easy. So is forgiving its quirks in the face of good taste.

E-mail Anna.Roth@SFWeekly.com

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▼ Eat

# A Cowboy and Rastafarian Walk Into a Bar

BY LOU BUSTAMANTE

**W**e were enjoying lunch at Lark Creek Steak recently with a cowboy and a Rastafarian, and while you wouldn't think that these two would get along so well, there we were, having the best time. Did we mention that these individuals were a burger and a cocktail? And no, don't worry, they weren't talking to us. Or us to them. Much.

While we were expecting a good burger, the fantastic Cowboy Steakburger really impressed (\$18.50, 8 oz. beef patty, bacon, cheddar, BBQ sauce, crispy onions), with its thick-cut fries that nail down the crisp-exterior, creamy-interior standard great steakhouses aspire to. The half-pound patty sounds like overkill, fashioned from the leftover scraps and trimmings from prepping the restaurant's steaks, but after finishing one, we were almost convinced to have another. Its great char from the wood grill, light smoke, and perfect ratio of meat to bun were made even better with the Rastafari (\$10, Blackwell rum, banana shrub, mint, soda water) cocktail.

The Rastafari is essentially a variation of a mojito, swapping the light rum with dark Jamai-



Lou Bustamante

can rum, and using the banana shrub to sweeten and add the distinctive vinegar tang. While one might assume the cocktail started out as a mojito, it was actually bar manager Aaron "Ace" Chon's desire to add a banana cocktail to the menu that sparked the idea for a drink. Not wanting to deal with a blender and create slushy drinks, he got the idea to make a shrub, the old method of preserving fruit juices using vinegar and sugar.

Combining balsamic with sugar and bananas didn't yield spectacular results. "Then I decided to cook it out and let it age for about a week or

## Howdy, pardner: The Cowboy Steakburger at Lark Creek Steak.

two," says Chon, and "the results were fantastic."

Chon was inspired to combine it with Jamaican rum made by the company owned by legendary reggae music producer Chris Blackwell, using the mint in the drink as the rasta "herb," and dubbed it the Rastafari. Have one at the with your burger and make everything irie.

**Lark Creek Steak**, 845 Market, fourth floor, 593-4100.

# Five Places to Celebrate Taco Tuesdays

BY TAMARA PALMER

**T**he national Mexican food chain Taco John's holds a national trademark on the phrase "Taco Tuesday," but you'd never know it; the phrase has transcended ownership to become a common special everywhere in the United States.

Here in the Bay Area, we may be snobby about our food — but we're not too good to approach Taco Tuesdays ("s" added to avoid infringement) with style and flavor. We even have a DJ Taco Tuesday who spins in local clubs. Check out five notable specials:

## 5. The Blue Light (1979 Union, 922-5510)

If you're stranded in the Marina on a Tuesday with little cash in your pocket, you can flirt with a post-frat boy to get dinner, or you can come here for soft corn tacos filled with beef, chicken, or fish for \$1.

## 4. Mas Sake (2030 Lombard, 440-1505)

This "freestyle sushi" spot surprisingly offers large and crispy "super tacos" for \$4 on Tuesdays (regularly \$11-\$12). There's a choice of grilled chicken, carne asada, spicy shrimp, and seared ahi, and it's the only place in town where you can get an order of teriyaki to go with it.

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**3. Lake Chalet** (1520 Lakeside, Oakland, (510) 208-5253)  
Gaze at Lake Merritt from the restaurant deck while enjoying \$2.50 soft tacos in grilled jicama, braised chicken, or fresh fish varieties. A similar deal is offered at sister restaurant Beach Chalet in San Francisco, minus the jicama tacos but with the Pacific Ocean as a backdrop.

**2. The Taco Shop at Underdog's** (1824 Irving, 566-8700)  
A Sunset District sports bar got immeasurably better when Nick Fasanella (who used to operate Nick's Crispy Tacos and now runs Tacko) started selling tacos inside. Tuesdays means \$2 soft tacos (carnitas, chicken, beef, veggie) and \$2 Tecates. It was voted *SF Weekly's* Best Taco Tuesday in 2011, the last time a prize in this category was awarded.

**1. C.R.E.A.M.** (2399 Telegraph, Berkeley, (510) 649-1000)  
At this popular ice cream sandwich shop, get \$1 off of ice cream tacos and free toppings between 8 and 10 p.m. You can far surpass the convenience store Choco Taco with C.R.E.A.M.'s many flavors of ice cream and cookies.

## RECENT OPENINGS

A weekly listing of new dining spots around town. To recommend a place, e-mail [freshsats@sfweekly.com](mailto:freshsats@sfweekly.com).

**21 Taste House:** 1109 Ocean, 859-9728. *Ingleside*. Chinese.

**Aracely Restaurant:** 1201 Eighth St., 437-2947. *SOMA*. Breakfast and brunch.

**Bambu:** 6050 Geary, 379-4683. *Outer Richmond*. Vietnamese drinks.

**bLim's:** 1000 Clement. *Inner Richmond*. Asian fusion.

**Blue Fog Market:** 1552 Polk, 580-7178. *Nob Hill*. Breakfast and sandwiches.

**Caña Cuban Parlor:** 500 Florida, 580-7888, [canaoakland.com](http://canaoakland.com). *Mission*. Cuban and American.

**Cashhouse:** 3853 24th St., 834-5005, [cashhousesf.com](http://cashhousesf.com). *Noe Valley*. Bar bites and sandwiches.

**Fior d'Italia:** 2237 Mason, 986-1886, [fior.com](http://fior.com). *North Beach/Telegraph Hill*. Italian.

**Hillside Supper Club:** 300 Precita, 285-6005, [hillsideupperclub.com](http://hillsideupperclub.com). *Bernal Heights*. New American.

**Honey B Tea House:** 2201 Clement, 221-1668. *Outer Richmond*. Bubble tea and snacks.

**HRD Smokin Grill:** 532 Green. *North Beach/Telegraph Hill*. Korean BBQ.

**Naked Lunch:** 504 Broadway, 577-4951, [nakedlunchsf.com](http://nakedlunchsf.com). *North Beach/Telegraph Hill*. American.

**Pressed Juicery:** 3901 24th St., 285-1414, [pressedjuicery.com](http://pressedjuicery.com). *Noe Valley*. Juice bar.

**Rockin Crawfish:** 4724 Geary, 386-8648, [therockincrawfish.com](http://therockincrawfish.com). *Inner Richmond*. Cajun/Creole.

**Saison:** 178 Townsend, 828-7990, [saisonsf.com](http://saisonsf.com). *SOMA*. New American.

**Schultzie's Bread Pudding:** 364 Hayes, 565-7336, [schulzie'sbreadpudding.com](http://schulzie'sbreadpudding.com). *Hayes Valley*. Dessert.

**Ssisso:** 1700 Post, 441-1522, [ssissosf.com](http://ssissosf.com). *Japantown*. Traditional Korean and street food.

**Trick Dog:** 3010 20th St., 471-2999, [trickdogbar.com](http://trickdogbar.com). *Mission*. Bar bites.

**Wine Kitchen:** 507 Divisadero, 525-3485, [winekitchensf.com](http://winekitchensf.com). *Western Addition*. Wine bar and small plates.

**Xiao Long Bao:** 635 Clement, 666-3998. *Inner Richmond*. Dumplings.

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## ▼ Music

# Flight of Issue

How E-40's heir veered away from the family line.

BY RACHEL SWAN

**E** mari Stevens came from one of the few Bay Area families that could be called a hip-hop dynasty. His father, Earl Stevens, is better known as E-40, a local emcee who has sustained a 30-year string of radio hits. Scattered among his family tree are rappers B-Legit, D-Shot, Turf Talk, and Suga-T, who eventually found her voice in gospel. Emari's brother, Earl Stevens Jr. — aka Droop-E — gained notoriety as a producer during the hyphy era. For the younger Stevens to enter any field other than hip-hop would have been outré.

So it seemed natural that Emari, now 18, would cobble his first beats together in junior high, using software bequeathed from his father. Around that time he started wearing flashy clothes, including Coogi pants with neon stitching and a \$500 Ed Hardy jacket with gold drawstrings — mostly to be “that guy,” he’d say later. He meticulously took down the names of luxury cars, studied commercial pop artists, and frittered away time in his father’s three home recording studios. When he was 14 years old, Droop-E rechristened him “Issue.” It seemed like a rite of passage.

But Issue ultimately had to veer away from his family pedigree in order to stake out his place in the hip-hop world. Although he looks like a younger E-40, his music sounds nothing like the catchy, funk-based fare that made his father famous. It’s vehemently radio-unfriendly, nearly void of backbeats, and closer to experimental noise than to conventional hip-hop. Whereas E-40 helped bring mainstream recognition to hip-hop in the early ’90s, Issue is pulling it back to the avant-garde.

He says the departure was deliberate. “I don’t try to be normal,” Issue explains, sitting over a half-eaten blueberry muffin at a Starbucks in San Ramon, looking as normal as any other customer. He wears an oversized hoodie and square Ray Bans, which give him the nerdy, vaguely professorial look that his father was known for. Diamond stud earrings glint from each ear.

The way Issue describes it, being the son of a famous rapper was equally enabling and unnerving. He grew up in a large house in the suburbs of Contra Costa County, with a stay-at-home mother and a father who launched various business ventures — a San Jose hip-hop club, Fatburger and Wingstop franchises, a book of slang, and a line of energy

drinks — while retaining longevity on local hip-hop radio. Issue’s parents were high school sweethearts who met in the school band; his uncles and aunts sang in church choirs; his family encouraged Little League and Pop Warner football. Famous rappers flitted in and out of the house and tourists occasionally stood outside to snap photos. Despite those intrusions it was, by many measures, an idyllic childhood.

But Issue also chafes in the public eye. When gawkers stand outside the family home, he memorizes the make and model of their vehicles. In most of his social network profile photos, Issue wears a wrestling mask that conceals his entire face. When he launches his inaugural stage tour next year, he’ll bring the mask with him.



KIDMILK

“I’m kind of a shy guy,” Issue confesses, later insisting that the mask just looks cool.

His first recordings got a poor reception in middle school, mostly because they were so far afield from traditional West Coast hip-hop. “People didn’t like it too much,” he recalls. “They kind of joked about it. Not toward me — it was more to their friends, and I’d hear it from somebody else.” His voice pitched defensively. “I already knew it was different.”

“Different” was code for music that all but abandoned the pleasure principle. If anything, Issue’s music has gotten weirder in the four years since his debut. “I don’t understand how I’m between a rat and a pharaoh,” the rapper murmurs over a high, clamorous vocal — actu-

ally a sample of the Flaming Lips covering Pink Floyd’s *Dark Side of the Moon* — on the *I Am Issue* mixtape. Issue proceeds with a series of breezy comparisons (“More gold than King Tut/More cheese than Pizza Hut”) punctuated by mumbled appeals to the audience. “You know what I’m saying?” he asks throughout “Gold & Cheese,” in the tone of one who wants to appear disinterested, but secretly seeks approval.

With its whimsical, slurred verses and slapped-on instrumentals, Issue’s music has the veneer of being off-the-cuff. It’s actually quite calculated, says the rapper, who writes many of his lyrics ahead of time and purchases his beats from a slew of producers-for-hire, mostly in the electronic realm. The one he produced himself, called “Don’t Disturb

My Fly,” has the lanky boom-slap beat of conventional hip-hop, though it’s punctuated with low drones and a soft peal of vocals.

While it’s certainly not fit for radio, *I Am Issue* is clever enough to dispel any suspicion that Issue is a mere heir, rather than an artist in his own right. Issue’s music caught a small Internet following after Droop-E tweeted his first mixtape — aptly titled *E1* — in 2010. He’s produced 10 tapes since then, while courting fans and potential business partners over Twitter. One such partner, a British hip-hop enthusiast named David “Davey Boy” Sadeghi, eventually became Issue’s manager and booked the rapper’s first European tour.

“[He] definitely feels like an outsider in the Bay Area rap circles,” Sadeghi wrote in an e-mail, adding that Issue might do better in Europe than in his hometown, owing, in part, to the attention he’s garnered from European bloggers. Issue is also entertaining the idea of resettling in Paris.

Issue chalks that up to artistic sensibility and generational differences, rather than a direct rejection of the family line. He came up at a time when hip-hop stars killed their idols and eschewed old modes of production, when being an “outlaw” meant throwing out the snare and hi-hat, rather than addressing street violence.

“A lot of people compare me to my dad,” Issue says, his voice bristling. “I wasn’t born where he was born, you know? ... I didn’t do what he did.”

The comparison still nettles him, though he accepts it. A famous bloodline is his particular cross to bear.

## Sizzle & Fizzle

HIGHS AND LOWS FROM THE LAST WEEK IN S.F. MUSIC.

### SIZZLE

■ The 49ers lost, sigh. But Beyoncé put on one of the best Super Bowl half-time shows of all time, complete with a video-screen stage and surprise appearances by the ladies of Destiny’s Child. At one point there were dozens of women on-stage doing the “Single Ladies” dance. If

any performance could soften the pain of an S.F. defeat, this was it.



Matthew Dear at 1015

■ The free party at 1015 Folsom with Matthew Dear drew an odd

mix of styles and a large crowd. We dug the odd bass beats in the basement, and loved the moment when Giraffage’s crew dumped Monopoly money on the crowd. Dear, meanwhile, supplied stark, driving, surgically precise techno.

■ We had a fascinating chat with Peter Hook about his time in Joy Division and New Order. “The chemistry felt perfect between us in Joy Division,” Hook said, “Whereas by the time you got to New Order you were trying to survive without Ian, without much help... it took us a long time to find our feet.”

### FIZZLE

■ The good news: There’s a big new music festival coming to Napa in May, with the Black Keys, Furthur, and Kings of Leon headlining. The bad news: Like everything in Napa, the BottleRock festival is stupid expensive — three-day passes start at \$299, and go up from there.

■ Cody ChesnuTT, we’re glad to see you back with a new album and tour. But why did you perform absolutely nothing from your beloved first record at the Independent last week? We didn’t even get “The Seed” — the song you and the Roots made famous.

■ The Strokes’ new single, “One Way Trigger,” sounds like A-Ha’s “Take On Me” remade for the original Donkey Kong soundtrack. Which is to say, terrible. If the Strokes were this hard up for material, why didn’t they just steal another Tom Petty song?

**For full versions of the above stories and much more about S.F. music, check out All Shook Down, our music blog, at [sfweekly.com/shookdown](http://sfweekly.com/shookdown).**



**PUNCH LINE**  
SAN FRANCISCO

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WEDNESDAY 2/6

**FOR THE LADIES COMEDY**  
WITH FRANKIE QUINONES AND CARMELITA

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**FEBRUARY 8-9 LINEUP INCLUDES**  
HARI KONDABOLU, JAMIE LEE, JANINE BRITO, DUNCAN TRUSSELL, KEVIN POLLAK: TALKIN' WALKIN, MOSHE KASHER, APRIL RICHARDSON, ARDEN MYRIN & GUY BRANUM!

TUESDAY 2/12  
**DEAN DELRAY**

WEDNESDAY 2/13  
**ANDY HAYNES**

THURSDAY 2/14  
**PUNCHLINE VALENTINE**  
ANDY HAYNES, PHOEBE ROBINSON, MATT MORALES, JOE TOBIN

FRIDAY 2/15 - SATURDAY 2/16  
FROM CHELSEA LATELY!  
**FORTUNE FEIMSTER**  
ANDY HAYNES, PHOEBE ROBINSON

WEDNESDAY 2/20 - SATURDAY 2/23  
**MATT BRAUNGER**  
IAN KARMEI, RAY MOLINA

THURSDAY 2/28 - SATURDAY 3/2  
FROM LETTERMAN, THE TONIGHT SHOW  
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**FEBRUARY 6-10 LINEUP INCLUDES:**  
KEVIN SMITH, IAN EDWARDS, DAVE  
HILL, RORY SCOVEL, GABE LIEDMAN,  
TEAM COCO WITH ANDY RICHTER,  
TRIBUTE TO CHILDREN'S HOSPITAL,  
IRON COMIC ALLSTARS, MARIA BAMFORD,  
ANDY KINDLER & NATASHA LERGERO!

THURSDAY 2/14  
**CUPID'S COMEDY  
ALLSTARS**  
Joe Klocak, Caitlin Gill,  
Sean Keane, Bryan Moore

FRIDAY 2/15 - SUNDAY 2/17  
**ROB  
SCHNEIDER**

WEDNESDAY 2/20 - THURSDAY 2/21  
**DOUG  
STANHOPE**

FRIDAY 2/22 - SATURDAY 2/23  
**WHITEST KIDS  
U KNOW**  
All Ages With Parental Supervision

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Limit 8 tickets per person. All dates, acts and ticket prices are subject to change without notice.  
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**THIS WEEKEND!**

**LEWIS BLACK**

**THE RANT IS DUE**

**SATURDAY**

**FEBRUARY 9**

**NICK OFFERMAN**



**FRIDAY, MARCH 22**

**ticketmaster.com** Tickets are available at Ticketmaster.com and select Walmart locations.  
To charge by phone (800) 745-3000. Limit 8 tickets per person.  
All dates, acts and ticket prices are subject to change without notice. **LIVE NATION**  
All tickets are subject to applicable service charges.



# Make-Out Room



WEDNESDAY 2/06 AT 8PM, FREE!  
**FRIGO-BAR! INT'L DANCE PARTY**  
DJ MELT W/ U & DJ 2SHY-SHY  
CUMBIA/THAI FUNK/AFRO-BEAT/RAI & MORE!

THURSDAY 2/07 AT 7PM, \$6  
**GOLDRING & THOMPSON \* BORON**

FOLLOWING AT 9PM, FREE!  
**DJ FOODCOURT AND HIS PALS**  
ROCK/POP/SOUL/CRAP

FRIDAY 2/08 AT 7:30PM, \$8  
**THE RUMBLE STRIPPERS**  
ROCKETSHIP ROCKETSHIP

FOLLOWING AT 10PM, \$5  
**LOOSE JOINTS!**  
DJ TOM THUMP/DAMON BELL/CENTPEDE  
FUNK/SOUL/HIP-HOP/LATIN/AFROBEAT

SATURDAY 2/09 AT 6PM, FREE!  
**ROCKFIGHT GIBBS \* LAVELLA \* TYNAN**  
80S/GARAGE/PUNK/POP

FOLLOWING AT 10PM, \$5  
**EL SUPERRITMO!**  
W/ ROGER MAS Y EL KOOL KYLE  
CUMBIA/DANCEHALL/SALSA/HIP-HOP

SUNDAY 2/10 AT 7:30PM, \$8  
**BIG DRAG \* JAMES FINCH JR. \* ELA J**

MONDAY 2/11 AT 9:30PM, \$3  
**DJ PURPLE KARAOKE**

TUESDAY 2/12 AT 6PM, FREE!  
**AMPLIFIED SOUL: W/DJ TONEARM**

FOLLOWING AT 9:30PM, NO COVER!  
**LOST AND FOUND**  
DEEP AND SWEET 60S SOUL  
DJS LUCKY, PRIMO & FRIENDS

WEDNESDAY 2/13 AT 6PM, NO COVER!  
**CREPESCULE**

FOLLOWING AT 9:30PM, NO COVER!  
**MODS V. ROCKERS**

THURSDAY 2/14 AT 7PM, FREE!  
**BORN 2 LATE! W/DJ COOL JERK**

FOLLOWING AT 10PM, NO COVER!  
**FESTIVAL '68**

FRIDAY 2/15 AT 7:30PM, \$10  
**NONSTOP BEAUTIFUL LADIES**  
KIM ADDONIZO \* KIM LOHSE

FOLLOWING AT 10PM, \$1  
**LOOSE JOINTS!**  
DJ TOM THUMP/DAMON BELL/CENTPEDE  
FUNK/SOUL/HIP-HOP/LATIN/AFROBEAT

SATURDAY 2/16 AT 6:30PM, \$5-10  
**WRITERS WITH DRINKS**  
JIM MUNROE, ZUBAIR AHMED AND VIRGIE TOVAR!

FOLLOWING AT 10PM, \$5  
**EL SUPERRITMO!**  
W/ ROGER MAS Y EL KOOL KYLE  
CUMBIA/DANCEHALL/SALSA/HIP-HOP

SUNDAY 2/17 AT 7:30PM, \$8-10  
**SEAWEED SWAY SHOWCASE!**  
REAL VOCAL STRING QUARTET  
WE ARE THE WEST \* MICHAEL MUSIKA  
JESSIE'S 30TH BIRTHDAY CELEBRATION  
+ EARLY!! PARLOUR TO PARLOUR INTERVIEW W/  
MICHAEL FORTES & ATTACK OF THE TYPEWRITERS!

MONDAY 2/18 AT 7:30PM, FREE!  
**SAD BASTARD'S CLUB**  
JOHNNY NASH \* SARAH BETHE NELSON  
TED SAVARESE \* DEREK SCHMIDT \* TOM HEYMAN

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## MUSIC LISTINGS

### ▼ Music

Club listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To have a listing added, contact Clubs Editor John Graham by e-mail (John.Graham@sfweekly.com), fax (777-1839), or mail (225 Bush St. 17th, Floor, San Francisco, CA 94104). To change an existing listing, call 536-8147. Deadline is noon Tuesday for the following week's issue. Our Concerts section lists major shows and special events. Call individual clubs for show details. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local clubs — searchable by keyword, date, and genre — are available online.

## CONCERTS

### WED., FEB. 6

**Jackson Browne:** 7:30 p.m., \$58-\$106.50. Nob Hill Masonic Auditorium, 1111 California, 776-4702.

### THU., FEB. 7

**fun.:** W/ Andrew McMahon, 8 p.m., sold out. Fox Theater, 1807 Telegraph, Oakland, (510) 548-3010.

**Dave Holland:** 7:30 p.m., \$20-\$60. SFJAZZ Center, 205 Franklin.  
**Slim Cessna's Auto Club:** W/ Some Ember, Carletta Sue Kay, 9 p.m., \$15. Great American Music Hall, 859 O'Farrell, 885-0750.

### FRI., FEB. 8

**Tommy Emmanuel:** W/ Frank Vignola, Vinnie Raniolo, 8 p.m., \$46. Palace of Fine Arts, 3301 Lyon, 567-6642.

**Hilary Hahn:** 8 p.m., \$39-\$75. Herbst Theatre, 401 Van Ness, 392-4400.

**Dave Holland with Kenny Barron:** 7:30 p.m., \$25-\$65. SFJAZZ Center, 205 Franklin.

**S.F. Bluegrass & Old-Time Festival: The Big Ass Hillbilly Show:** W/ Henhouse Prowlers, The Dustbowl Revival, Front Country, Red Dog Ash, 8 p.m., \$15. Great American Music Hall, 859 O'Farrell, 885-0750.

**Gil Shaham:** 8 p.m., \$15-\$93. Davies Symphony Hall, 201 Van Ness, 864-6000.

**Ed Sheeran:** W/ Rizzle Kicks, Foy Vance, 7 p.m., sold out. Warfield Theatre, 982 Market, 345-0900.

**Sunset 2013:** W/ Excision, Paper Diamond, Vaski, Getter, more, 7 p.m., \$25. San Jose Civic Auditorium, 135 W. San Carlos, San Jose, 408-792-4145.

**Valentines Super Love Jam 2013:** W/ Zapp, Heatwave, GQ, Peaches and Herb, Bloodstone, The Originals, Barbara Lewis, Eddie Holman, The Fuzz, 7:30 p.m., \$37.25-\$48.25. HP Pavilion, 525 W. Santa Clara, San Jose, (408) 287-9200.

**Suzanne Vega:** 8 p.m., \$25-\$65. Herbst Theatre, 401 Van Ness, 392-4400.

### SAT., FEB. 9

**Cosmic Love Ball 2013:** W/ Rubblebucket, Materialized, 8 p.m., \$42. The Fillmore, 1805 Geary, 346-6000.

**Tommy Emmanuel:** W/ Frank Vignola, Vinnie Raniolo, 8 p.m., \$46. Palace of Fine Arts, 3301 Lyon, 567-6642.

**Dave Holland Quintet:** 7:30 p.m., \$30-\$70. SFJAZZ Center, 205 Franklin.

**Off!:** W/ Negative Approach, Bad Antics, 9 p.m., \$16. Great American Music Hall, 859 O'Farrell, 885-0750.

**Ryuichi Sakamoto:** 8 p.m., \$30. UC Berkeley, Hertz Hall, College & Bancroft, Berkeley, (510) 642-9988.

**That's Amore!:** Benefit for the Pomeroy Recreation and Rehabilitation Center with food, silent auction, live music my David Martin's House Party, and more, 6 p.m., \$150+. Bimbo's 365 Club, 1025 Columbus, 474-0365.

### SUN., FEB. 10

**Dave Holland's Prism:** 7:30 p.m., \$25-\$65. SFJAZZ Center, 205 Franklin.

**Szymanowski Quartet:** 3 p.m., \$44. Herbst Theatre, 401 Van Ness, 392-4400.

### MON., FEB. 11

**Ra Ra Riot:** W/ Pacific Air, Cayucas, 8 p.m., \$32.50. The Fillmore, 1805 Geary, 346-6000.

### TUE., FEB. 12

## HEAR THIS



Enslaved

## Enslaved

**WITH PALLBEARER, ROYAL THUNDER AND ANCIENT VVISDOM. 8 P.M. SATURDAY.**

**FEB. 9, AT SLIM'S. \$17; SLIMSPRESENTS.COM.**

As a landmark in black metal's blasted wasteland, **Enslaved** stands out for its willingness to brave such non-kvlt musical outings as prog, clean singing, and castanets. The band's Winter Rite tour churns into town with no less than funeral-doom darlings Pallbearer, fresh from being crowned one of Pitchfork's best new musical acts, and Royal Thunder, whose sound melds Joan Jett, Janis Joplin, and '70s-era occult-rock. Satanic acoustic-metal band Ancient VVismdom — yes, you read that right — will warm things up. It's gonna be epic. **BETH WINEGARNER**

**Russian National Orchestra:** 8 p.m., \$15-\$93. Davies Symphony Hall, 201 Van Ness, 864-6000.

**Soundgarden:** 8 p.m., sold out. Fox Theater, 1807 Telegraph, Oakland, (510) 548-3010.

## CLUBS

### WEDNESDAY 6

#### ROCK

**Amoeba Music:** 1855 Haight, 831-1200. Thao and the Get Down Stay Down, 6 p.m., free.

**Bottom of the Hill:** 1233 17th St., 621-4455. Balance & Composure, The Jealous Sound, Daylight, 9 p.m., \$12.

**Brick & Mortar Music Hall:** 1710 Mission. Sandy's, The She's, Farallons, DJ Kacey Johansing, 9 p.m., \$7-\$10.

**Cafe Du Nord:** 2170 Market, 861-5016. Worth Taking, We Shot the Moon, The Fourth & King, 9 p.m., \$10.

**Elbo Room:** 647 Valencia, 552-7788. Sufis, Hungry Skinny, The Greening, Posole, 9 p.m., \$6.

**Hemlock Tavern:** 1131 Polk, 923-0923. The Spiral Electric, Kingdom of the Holy Sun, Tokyo Raid, 8:30 p.m., \$6.

**Hotel Utah:** 500 Fourth St., 546-6300. Steel Cranes, Karte Kinski, Tik Tok, 8 p.m., \$5.

**The Knockout:** 3223 Mission, 550-6994. Sex Star, The Gregors, Frozen Folk, The Chuckleberries, 9 p.m., \$7.

**Rickshaw Stop:** 155 Fell, 861-2011. Seapony, Rose Melberg, French Cassettes, 8 p.m., \$10-\$12.

#### DANCE

**222 Hyde:** 222 Hyde, 345-8222. "What?," w/ DJs Tisdale, Trevor Sigler, Dima, and Joe Pickett, 9 p.m., \$3.

**Cat Club:** 1190 Folsom, 703-8964. "Bondage-A-Go-Go," w/ DJs Damon, Tomas Diablo, & guests, 9:30 p.m., \$5-\$10.

**Club X:** 715 Harrison, 339-8686. "Electro Pop Rocks," w/ B33son, Justin Illusion, Kid Clark, SwitchBlade, Robert Ortiz, Jazz-E, Mr. Brandon, Shane Fontane, Juan Beat, 9 p.m., \$10-\$20.

**F8:** 1192 Folsom, 857-1192. "Housepitality," w/ Akufen, Nikola Baytala, Tyrel Williams, 9 p.m., \$5-\$10.

**LookOut:** 3600 Sixth St., 703-9751. "That's My Jam," w/ DJ MC2, 9 p.m., free.

**Q Bar:** 456 Castro, 864-2877. "Booty Call," w/ Juanita More, Joshua J, guests, 9 p.m., \$3.



# BOB'S BURGERS

**LIVE!!**

**FEATURING**

Jon Benjamin  
Eugene Mirman  
Kristen Schaal  
Dan Mintz  
John Roberts

**ON SALE FRIDAY AT 10AM!**

**SATURDAY, MAY 11  
THE MASONIC**

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To charge by phone (800) 745-3000. Limit 8 tickets per person.  
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LIVE NATION

# BOOTIE SF

**PRE-VALENTINE'S PARTY!**

Twisted love mashups throughout the night with Main Room DJs:

**A PLUS D  
DADA**

11 PM:  
Valentine's set from house band:  
**SMASH-UP  
DERBY**

Midnight Mashup Show:  
Hula Hoops by **RAPHY**

**GREATEST MASHUP PARTY  
IN THE UNIVERSE**

Lounge:  
**SQURRRRL**  
DJs: PAPA TONY  
TREVOR SIGLER  
JOE PICKETT  
Hosted by: **DANYOL**

Room Four:  
**LOVE CABARET**  
with DJ LUCIO K (Brazil)

**THREE ROOMS OF DANCING, SAME PRICE!**

**SATURDAY FEBRUARY 9**

**DNA LOUNGE**

375 ELEVENTH ST. at HARRISON • 9pm-after-hours  
FREE Bootie CDs to 1st 100 people! 21+ w/ photo ID  
\$10 before 10pm • More info at: [BootieSF.com](http://BootieSF.com)  
\$15 advance tickets available at: [DNALounge.com](http://DNALounge.com)

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# THE FILLMORE

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SAN FRANCISCO  
415-346-6000

## DIRTY PHONICS

THURSDAY, APRIL 4

LIQUID STRANGER  
ASKED ALICE

BEHEADSCENCE  
"THE CROWN"

ON SALE SUNDAY  
AT 10AM!



## Stephen Lynch Live

ON SALE SUNDAY  
AT 10AM!

SATURDAY, APRIL 6



## JOHNNY MARR

ON SALE SUNDAY  
AT 10AM!

SATURDAY, APRIL 13

## LOS AMIGOS INVISIBLES



ON SALE SUNDAY  
AT 10AM!

WEDNESDAY, APRIL 24



ON SALE SUNDAY  
AT 10AM!

## YONDER MOUNTAIN STRING BAND

FRIDAY, APRIL 26 • SATURDAY, APRIL 27

## THE STONE FOXES



ON SALE SUNDAY  
AT 10AM!

SATURDAY  
MAY 4

THIS  
SATURDAY!

SATURDAY, FEBRUARY 9  
DOORS 7/ SHOW 8 • \$30.00

## COSMIC LOVE BALL RUBBLEBUCKET MATERIALIZED

NORTH BEACH BRASS BAND • PAINTING BY LEB0



MONDAY, FEBRUARY 11

DOORS 7/ SHOW 8 • \$22.50

## RA RA RIOT

PACIFIC AIR • CAYUCAS

FRIDAY, FEBRUARY 15

DOORS 8/ SHOW 9 • \$21.50

## THE VACCINES

SATURDAY, FEBRUARY 16

DOORS 8/ SHOW 9 • \$30.00

## EELS

NICOLE ATKINS

FRIDAY, FEBRUARY 22

SATURDAY, FEBRUARY 23

DOORS 8/ SHOW 9 • \$22.50

## ALO

DIEGO'S UMBRELLA (FRI)  
CALIFORNIA HONEYDROPS (SAT)

[ticketmaster.com](http://ticketmaster.com)



LIVE NATION

Limit 8 tickets per person. All dates, acts and ticket prices are subject to change without notice. All tickets are subject to applicable service charges. \*Advance tickets will still be available with NO SERVICE CHARGE on Sunday 10:00am to 3:00pm at the Fillmore box office only. Charge by phone at 800-745-3000. Buy tickets at Ticketmaster.com.





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## SAN FRANCISCO

1330 FILLMORE ST. 415-655-5600

Wed, Feb 6 - Flamenco/Latin Jazz

### LA RUYA FEAT. MELISSA CRUZ

Thu, Feb 7 - Scottish blues-rock

### SANDI THOM plus Francesca Lee

Sat, Feb 9 - Finger-style guitar master

### ANDY McKEE plus Joel Tipke

Sun, Feb 10 - Dance rock/chamber pop

### ODD OWL & FOXTAILS BRIGADE

Tue, Feb 12 (FAT TUESDAY)

### RENÉE WILSON

& The Marcus Shelby Trio Tribute to Lena Horne

Sat, Feb 16 - Accomplished Broadway singer & actress

### LINDA EDER

Sun, Feb 17 - A Black History Program

### LAWRENCE BEAMEN:

From Renaissance to the Struggle of Paul Robeson

Wed, Feb 20 - Jazz guitarist & composer

### KURT ROSENWINKEL



Thu-Sat, Feb 21-23 - Jazz singer  
reinterprets vintage blues/country/folk

### CASSANDRA WILSON

## oakland

510 EMBARCADERO WEST, 510-238-9200

Wed, Feb 6

### DAVID K. MATHEWS' Ray Charles Project

Thu, Feb 7

### QUINN DEVEAUX & the Blue Beat Review

Fri, Feb 8

### AMERICAN IDOL WINNER LEE DEWYZE



Sat-Sun, Feb 9-10

### ALLEN TOUSSAINT



Tue-Wed, Feb 12-14

### DR. JOHN



Fri-Sun, Feb 15-17 Valentine's Weekend w/

### THE MANHATTAN TRANSFER

Mon, Feb 18 - Record Release Party

### CAVALISA



Tue-Wed, Feb 19-20

### VICTOR WOOTEN



Thu-Fri, Feb 21-22

### NICHOLAS PAYTON XXX

All shows are all ages.  
Dinner Reservations Recommended.



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San Francisco's  
Funkiest Club

### LIVE MUSIC 6 NIGHTS A WEEK

(open TUESDAY thru SUNDAY ~ 'til 2:00 am+)

"HAPPY HOUR" ~ EVERYDAY ~ 4PM 'til 8PM:  
\$3 WELLS/\$3 DRAFTS/\$2 PBR/\$2 OFF ALL LIQUOR

WEDNESDAY FEBRUARY 6, 2013 \$5

(First Wednesday of Every Month)

**\*\* CHA-CHING! \*\***

**\$4 CUBA LIBRES, \$4 CORONAS  
ALL NIGHT!**

When Reggae and Hip-hop meet salsa and cumbia, only the  
most positive, original, latin party music can be the result.

THURSDAY FEBRUARY 7, 2013 \$5

**\*\* KOOBI FORA \*\***

Plus: **MR. FRISKY**

FRIDAY FEBRUARY 8, 2013 \$12 (ADV)

(Going Late Night! from 9:30pm 'til 2:45am+)

**\*\* RONKAT'S KATDELIC \*\***

(of 'P Funk Allstars')

Plus: **THE QUICK & EASY BOYS**

**DJ FILLMORE WAX**

SATURDAY FEBRUARY 9, 2013 \$10 (ADV)

(FUNK, JAM, JAZZ, REGGAE, HIP-HOP)

**\*\* C-MONEY and THE PLAYERS INC. \*\***

(feat. members of SLIGHTLY STOOPID)

Plus: **AGENT 22 \* DJ K-OS**

ALSO ON SATURDAY FEBRUARY 9, 2013 \$15

(Going from 1am 'til 4am+)

**\*\* LATE-NIGHT LOVE BALL  
AFTERPARTY SHOW \*\***

Feat: **\*DJ WYLLIS\*** (EAST COAST DISCO)

Joined by: **MIGHTY DAVE PELLACHARIO**

and: **A \*FULL BAND WITH DJS  
& STAR PLAYERS\***

(a mash-up All-Star Show)

a SUPERGROUP of musicians and bandmembers of the  
LOVE-BALL bands after the Fillmore show!

SUNDAY FEBRUARY 10, 2013 FREE!

(Going from 9pm 'til 2am)

**\*\* DEEP FRIED \*\***

SOUL DANCE PARTY!

DJ BOOMBOSTIC + DJ SOULSAUCE

TUESDAY FEBRUARY 12, 2013 \$5

(FUNK, BLUES, SOUL, PSYCHEDELIC)

**\*\* COYOTE TRICKSTER \*\***

WEDNESDAY FEBRUARY 13, 2013 \$5 (ADV)

**\*\* BRIAN JORDAN'S  
BOOGALOO BAND \*\***

(Guitarist of KDTU + Lauryn Hill)

Super Funky Boogaloo Rockin' with a Big Sound  
& Party well Beyond The Call Of Duty...

BOOM BOOM ROOM PRESENTS

THURSDAY, FRIDAY, & SATURDAY FEBRUARY 14-16, 2013

\$15-\$25 (ADV)

**\*\* NEW MASTERSOUNDS \*\***

RETURNING TO THE 1ST CLUB THEY EVER PLAYED

WEST OR EAST COAST!

\* Boom Boom Room \* ...

...BACK FOR THEIR 8 YEAR REUNION SHOW

in SAN FRANCISCO!!!

with special guests:

**DJ MATT HAZE - THURSDAY**

**WOOSTER AND DJ K-OS - FRIDAY**

**BRIAN JORDAN'S BOOGALOO**

**BAND & DJ MATT HAZE - SATURDAY**

SUNDAY FEBRUARY 17, 2013 FREE!

(Going from 9pm 'til 2am)

**\*\* DEEP FRIED \*\***

SOUL DANCE PARTY!

DJ BOOMBOSTIC + DJ SOULSAUCE

1601 FILLMORE ST. AT GEARY, SAN FRANCISCO

(415)673-8000 [www.boomboomblues.com](http://www.boomboomblues.com)

ADV. TICKETS AVAILABLE @ [www.boomboomtickets.com](http://www.boomboomtickets.com)

## HEAR THIS



Angel Ceballos

### Seapony

WITH ROSE MELBERG AND FRENCH CASSETTES.

8 P.M. WEDNESDAY, FEB. 6, AT RICKSHAW

STOP. \$10-\$12; RICKSHAWSTOP.COM.

At one time, the terms "pop," "sweet,"  
and "dissonance" were totally incompati-  
ble — how could you enjoy all of 'em at  
the same time in the same song?

Seattle-spawned **Seapony** routinely  
makes an art of that feat. Inspired by the  
rough-hewn tunefulness of the U.K.'s C86  
bands — along with American indie rock-  
ers Velocity Girl, Seapony spin panora-  
mas of dreamy, love-struck melodies  
wrapped in blankets of bittersweet,  
fuzzed-out bliss 'n' mystery. This show is  
lent savor by opener Rose Melberg, for-  
merly of Tiger Trap and the Softies, two  
combos that helped define American  
indie-pop in the '90s. **MARK KERESMAN**

### OFF!

WITH NEGATIVE APPROACH AND BAD ANTICS.

9 P.M. SATURDAY, FEB. 9, AT GREAT AMERICAN

MUSIC HALL. \$16; SLIMSPRESENTS.COM.

The features that make Keith Morris such  
a spectacular frontman would also make  
him a terrible kindergarten teacher: his  
ragged, insolent roar; his signature  
dreads (they're still around!); his unkempt  
fashion sense; his desire to bluntly dig  
into ugly truths and question authority  
whenever he has a mic in hand. In **OFF!** —  
his three-years-running L.A.-based hard-  
core punk outfit, which also contains  
personnel from Redd Kross, Rocket from  
the Crypt, and Burning Brides — the for-  
mer Circle Jerks singer possesses the  
consummate venting platform. On the  
whole, the four-piece's true draw is its  
tempestuous live shows, rather than its  
crudely cool, nostalgia-inducing discog-  
raphy. A 57-year-old Morris howling "Bor-  
row and Bomb" and "King Kong Brigade"  
on a recording doesn't compare to his  
performance in person. **REYAN ALI**

## HIP-HOP

**Double Dutch:** 3192 Sixth St., 503-1670. "Cash IV Gold," w/ DJs Kool  
Karlo, Roost Uno, and Sean G, 10 p.m., free.

**Slim's:** 333 11th St., 255-0333. People Under the Stairs, Revolutionary  
Rhythm, 9 p.m., \$20.

## ACOUSTIC

**Cafe Divine:** 1600 Stockton, 986-3414. Craig Ventresco & Meredith  
Axelrod, 7 p.m., free.

**Plough & Stars:** 116 Clement, 751-1122. Jeanie & Chuck's Bluegrass  
Country Jam, 9 p.m., free.

## JAZZ

**Amnesia:** 853 Valencia, 970-0012. Gaucho, Eric Garland's Jazz  
Session, Dink Dink Dink, 7 p.m., free.

**Burritt Room:** 417 Stockton, 400-0500. Terry Disley's "Mini-  
Experience," 6 p.m., free.

**Jazz Bistro At Les Joullins:** 44 Ellis, 397-5397. Charles Unger Experi-  
ence, 7:30 p.m., free.

**Le Colonial:** 20 Cosmo, 931-3600. The Cosmo Alleycats featuring  
Ms. Emily Wade Adams, 7 p.m., free.

**Revolution Cafe:** 3248 22nd St., 642-0474. Michael Parsons Trio,  
8:30 p.m., free/donation.

**Savanna Jazz Club:** 2937 Mission, 285-3369. "Cat's Corner," 9  
p.m., \$10.

**Top of the Mark:** One Nob Hill, 999 California, 616-6916. Ricardo  
Scales, Wednesdays, 6:30-11:30 p.m., \$5.

**Zingari:** 501 Post, 885-8850. Hubert Emerson, 7:30 p.m., free.

## INTERNATIONAL

**Bissap Baobab:** 3372 19th St., 826-9287. Timba Night, w/ DJ  
WaltDigz, 10 p.m., \$5.

**Boom Boom Room:** 1601 Fillmore, 673-8000. Cha-Ching, 9 p.m.,  
9pm, 673-8000.

**Cafe Cocomo:** 650 Indiana, 824-6910. "Bachatalicious," w/ DJs  
Good Sho & Rodney, 7 p.m., \$5-\$10.

**Pier 23 Cafe:** Pier 23, 362-5125. Cascada, 6 p.m., free.

**Yoshi's Jazz Club & Japanese Restaurant:** 1330 Fillmore, 655-5600.  
La Ruya, 8 p.m., \$10-\$15.

## REGGAE

**Thee Parkside:** 1600 17th St., 252-1330. The Toasters, Mrs. Skannotto,  
Monkey, 8 p.m., \$12.

## EXPERIMENTAL

**The Lost Church:** 65 Capp, 437-0593. Pet the Tiger, Music for Hard  
Times, 8 p.m., \$10.

## SOUL

**Lexington Club:** 3464 19th St., 863-2052. "Secret Lovers," w/ DJs  
Ponyboy, Lil MC, Katie Duck, and Durt, 9 p.m., free.

**Monarch:** 101 Sixth St., 284-9774. "Soul Phunktion," w/ Kimmy  
Le Funk, 9 p.m.

## THURSDAY 7

## ROCK

**Bottom of the Hill:** 1233 17th St., 621-4455. Picture Atlantic, Cash  
Pony, Dogcatcher, 9 p.m., \$10.

**Cafe Du Nord:** 2170 Market, 861-5016. Not to Reason Why, Amonie,  
Commissure, Tommy Boys, 8:30 p.m., \$8.

**Hemlock Tavern:** 1131 Polk, 923-0923. Girls in Suede, Buzzmutt,  
Black Hole Oscillators, 8:30 p.m., \$6.

**Hotel Utah:** 500 Fourth St., 546-6300. "She Riffs," female lead  
guitarist showcase with Steel Hotcakes, Groovy Judy, Bad Ass  
Boots, 9 p.m., \$7-\$10.

**Slim's:** 333 11th St., 255-0333. "Fletcher Palooza," Families of SMA  
benefit featuring Forrest Day, Midtown Social, Vinyl Spectrum,  
Hellman Hoedown, DJ Michael Gabriel, 7 p.m., donation.

**Thee Parkside:** 1600 17th St., 252-1330. The Spyrals, Wild Wild Wets,  
Barbarian, Midnight Palms, 9 p.m., \$7.

## DANCE

**1015 Folsom:** 1015 Folsom, 431-1200. Baauer, Bogi vs. Dials, UltraVio-  
let, Napsty, Lé Swndle, Teleport, 10 p.m., \$17 advance.

**Aunt Charlie's Lounge:** 133 Turk, 441-2922. "Tubesteak Connection,"  
w/ DJ Bus Station John, 9 p.m., \$5-\$7.

**The Cafe:** 2369 Market, 621-4434. "iPan Dulcel," 9 p.m., \$5.

**Cat Club:** 1190 Folsom, 703-8964. "All '80s Thursdays," w/ DJs  
Damon, Steve Washington, Dangerous Dan, & guests, 9 p.m., \$6  
(free before 9:30 p.m.).

**Eve Lounge:** 575 Howard, 806-0075. "Peer Pressure," w/ DJ Denise,  
Mr. Brandon, Kayvan, Slomo, Sunday Justin, 9 p.m., free.

**F8:** 1192 Folsom, 857-1192. "Beat Church," w/ Gladkill, Neptune,  
Kitty-D, 9 p.m., \$10-\$15.

**Harlot:** 46 Minna, 777-1077. "Sound," w/ Ultrason, Bells & Whistles,  
Brian Knarfild, 10 p.m., \$10 after 11 p.m.

**LookOut:** 3600 Sixth St., 703-9751. "Supersonic," w/ DJs Diagnosis,  
Jaybee, & B-Haul, 9 p.m., free.

**Milk Bar:** 1840 Haight, 387-6455. "Swisshhh!," w/ Psychic Sidekicks,  
DJs Tyrel Williams & Evan Zoz, 9 p.m., free.

**Monarch:** 101 Sixth St., 284-9774. Smash & Grab, Christian Martin,  
Nikola Baytala, Majitope, 9 p.m., \$5.

**The Parlor:** 2801 Leavenworth, 775-5110. "Parlay Thursday," w/ DJ  
Jason Everett, 7 p.m., free.

**Public Works:** 161 Erie, 932-0955. "Lights Down Low," w/ Daniel  
Avery, Physical Therapy, Moss moss, Richie Panic, Marco de la Vega,  
10 p.m.



# Sweetwater

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WED 2/6 8:00 PM  
RESERVED SEAT: \$25 ADV / \$30 DOOR  
GA: \$20 ADV / \$25 DOOR  
**RAY WYLIE HUBBARD  
WITH DUSTIN WELCH**

FRI 2/8 8PM \$27 ADV / \$32 DOOR  
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**ELVIN BISHOP**

SAT 2/9 9PM \$20 ADV / \$22 DOOR  
**MARDI GRAS PARTY  
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SUN 2/10 3PM FREE  
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STEVE STRAUSS**

MON 2/11 8PM \$12 ADV / \$14 DOOR  
**SHANE ALEXANDER  
WITH KYLE MCNEIL**

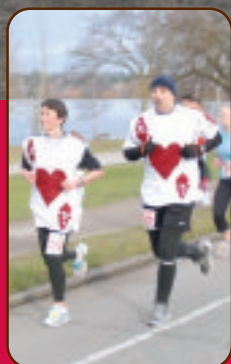
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**Sunday, February 10, 2013**  
Golden Gate Park - 9:00 a.m. Start



**5K Run  
&  
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**Beer Garden  
Free Kid's Dash**

Run solo or as a two-person team



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GHOST BEACH  
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\$15  
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/\$10 after  
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SF SKETCHFEST 2013 w/  
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AND OATES**

sun 10  
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SOLD OUT

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NOUS NON PLUS**

Rue '66 - DJs Brother Grimm & Pink Frankenstein

### UPCOMING:

- \* Feb 22: THE SESHEN, GUY FOX, ASH REITER
- \* Feb 26: Noise Pop w/ HEAD/BODY (Kim Gordon)
- \* Feb 27: Noise Pop w/ CEREMONY
- \* Feb 28: Noise Pop w/ BEAR MOUNTAIN, SIR SLY
- \* Mar 3: Noise Pop w/ JUKEBOX THE GHOST, MATT POND
- \* Mar 25: ICEAGE, MERCHANDISE
- \* Mar 26: VERONICA FALLS
- \* May 21/22: BORIS

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# NOISE POP

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## NOISE POP CULTURE CLUB CELEBRATING THE CREATIVE PROCESS

PRESENTED BY THE BAY BRIDGED

Culture Club, now in its 3rd year of celebrating the creative process and DIY spirit of Noise Pop, gives you the rare opportunity to see your favorite artists in the music, film, art, design, food, and technology communities interactively show how, why and what inspires them in creating their work(s). Besides talks and unique performances, there are also hands on opportunities for participants to delve into their own creativity. Culture Club creates an all-around immersive experience to get in touch with your favorite creatives on a deeper and more insightful level.



### RADIO SILENCE COMES ALIVE!

*The Literature and Rock & Roll Magazine, Live Onstage*

### JOY DEVOTION:

*A Year of Trash, Trinkets and Tributes at the Ian Curtis Memorial Stone*

### OLEK: WORLD OF CROCHET

### PIXELATED SON:

*An Aaron Espinoza (Earlimart) & John Schlue Live Soundscape*

### 1928:

*Califone Live Soundtracking*

### DUST & GROOVES:

*For the Love of Vinyl*

### UNDERGROUND IN IRAN

*From the streets to the world stage with Icy and Sot and The Yellow Dogs*

### WE OWN THE FUTURE:

*How creative response transforms our world  
Filmmaker/author Antonino D'Ambrosio interviewed  
by Shepard Fairey with musical guest Sean Hayes*

### KICKSTART-ED:

*The welcome success and cultural phenomenon  
of crowd sourcing*

### FALLING INTO THE SUN:

### MEDITATIONS FOR THE DAWN

*A YACHT, Jeffrey Jerusalem and  
Bobby Birdman live scoring*

SATURDAY, MARCH 2, 2013

SWEDISH AMERICAN HALL

12:00PM-6:00PM

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WEDNESDAY FEBRUARY 6TH 9PM \$10 (ROCK)

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WE SHOT THE MOON • THE FOURTH AND KING

THURSDAY FEBRUARY 7TH 8:30PM \$8 (ROCK)  
**NOT TO REASON WHY**  
AMONIE • COMMISSURE • TOMMY BOYS

FRIDAY FEBRUARY 8TH 9:30PM \$10 (ROCK/BLUES)

**REIGNWOLF**  
STRANGE VINE • RAGGED JUBILEE

SATURDAY FEBRUARY 9TH 9PM \$13/\$15 (BLUEGRASS)

**SF BLUEGRASS AND OLD-TIME FESTIVAL**

**"PORTLAND INVASION"**

**FEATURING: SASSPARILLA**

HOOK & ANCHOR

LEFT COAST COUNTRY

SUNDAY FEBRUARY 10TH 8:30PM \$8 (ROCK/POP)

MINORA MAJORA PRESENTS:

**BIG TREE**

IDEA THE ARTIST • WAITING ROOM

MONDAY FEBRUARY 11TH 8:30PM \$10/\$12 (INDIE)

**WHAT MADE MILWAUKEE**

**FAMOUS**

TUESDAY FEBRUARY 12TH 9PM \$8 (INDIE)

**PAIGE AND THE THOUSAND**

FRED TORPHY (BIG LIGHT)

& MARC FRIEDMAN (THE SLIP) • ACACIA

THURSDAY FEBRUARY 14TH 8PM \$14/\$17 (ROCK/POP)

**KRIS ALLEN**

JILLETTE JOHNSON

THURSDAY FEBRUARY 14TH 7:30PM \$14 (INDIE) ALL AGES

UPSTAIRS AT THE SWEDISH AMERICAN HALL:

DIFFERENT FUR PRESENTS:

**STARRED (WITH SPECIAL GUESTS)**

THE SISTER RUBY BAND

FRIDAY FEBRUARY 15TH 9PM \$10.50/\$12 (ROCK/POP)

**THIS CHARMING BAND**

(A TRIBUTE TO THE SMITHS)

THE PURPLE ONES

(10-PIECE TRIBUTE TO PRINCE)

SATURDAY FEBRUARY 16TH 8PM \$15 (BLUEGRASS) ALL AGES

UPSTAIRS AT THE SWEDISH AMERICAN HALL:

**14TH ANNUAL SF BLUEGRASS & OLD-TIME FESTIVAL: THE SQUARE DANCE**

FEATURING: TRIPLE CHICKEN FOOT

KNUCKLE KNOCKERS

GUEST CALLER: JORDAN RUYLE

SATURDAY FEBRUARY 16TH 9PM \$13/\$15 (BLUEGRASS)

**"THE ALT-BLUEGRASS SHOW"**

**FEATURING: THE F\*\*KING BUCKAROOS**

BIG JUGS • SUPERMULE

SUNDAY FEBRUARY 17TH 8:30PM \$12/\$15 (BLUEGRASS)

**SF BLUEGRASS**

**& OLD-TIME FESTIVAL**

**THE CROOKED JADES**

PAIGE ANDERSON AND THE FEARLESS KIN

MONDAY FEBRUARY 18TH 9PM \$10 (INDIE)

**BUKE AND GASE**

ALEUCHATISTAS

YASSOU BENEDICT

THURSDAY FEBRUARY 21ST 8:30PM \$12.50/\$15 (ROCK)

**NIGHT MARCHERS**

THE INTELLIGENCE

MRS. MAGICIAN

MONDAY FEBRUARY 22ND 9:30PM \$10 (ROCK)

**MIDTOWN SOCIAL**

SUPIS

SUNDAY FEBRUARY 24TH 9PM \$20 (SINGER-SONGWRITER)

**GRANT-LEE PHILIPS**

GARRIN BENFIELD

MONDAY FEBRUARY 25TH 9PM \$7 (INDIE)

**TOUCHE**

STARSKATE • TEENAGE SWEATER

WEDNESDAY FEBRUARY 27TH 7:30PM \$15 (FOLK)

**WOODY GUTHRIE TRIBUTE FEATURING:**

**COUNTRY JOE McDONALD**

& SPECIAL GUESTS

FRIDAY MARCH 1ST 8PM \$15 (INDIE)

**NOISE POP 2013:**

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SATURDAY MARCH 2ND 9PM \$10/\$12 (AMERICAN/FOLK)

**GOOD LUCK THRIFT STORE OUTFIT**

THE PRESERVATION • TOM VANDENAVOND

MONDAY MARCH 4TH 8PM \$10 (ROCK/POP)

**THE FAMILY CREST**

THE HORDE AND THE HAREM • VANDELLA

TUESDAY MARCH 5TH 7:30PM \$12 (SINGER-SONGWRITER)

**JOSHUA JAMES/NOAH GUNDERSON**

WEDNESDAY MARCH 6TH 7:30PM \$15 (ROCK/POP, ALL AGES)

UPSTAIRS AT THE SWEDISH AMERICAN HALL:

**BOY**

WEDNESDAY MARCH 6TH 9PM \$15 (SINGER-SONGWRITER)

**SIMON TOWNSHEND**

JAMESON & CO.

FRIDAY MARCH 8TH 9PM \$8 (ROCK)

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JOHNNY LEGEND • GIRLS WITH GUNS • GAVIOTAS

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TWO NIGHTS!

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## BEAK>

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TOUBAB KREWE (FRI)

SUN 2.17/ DOORS 8:30/ \$20

## MOUSE ON MARS

KID606

TUE 2.19/ DOORS 8:30/ \$25

## ISRAEL VIBRATION

PURE ROOTS

WED 2.20/ DOORS 7:30/ \$15

## OM

SIR RICHARD BISHOP

THU 2.21/ DOORS 7:00/ \$25

PARTIALLY SEATED SHOW

## LISA LOEB

SATELLITE

FRI 2.22/ DOORS 8:30/ \$16 ADV • \$18 DOOR

XANDRA CORPORA FAREWELL SHOW

## CON BRIO

JUSTIN ANCHETA BAND

SAT 2.23/ DOORS 8:30/ \$12 ADV • \$14 DOOR

## THE REVIVALISTS

GREAT WHITE BUFFALO • SOLWAVE

THU 2.28/ DOORS 7:30/ \$13 ADV • \$15 DOOR

NOISE POP 2013

## PAUL BASIC

## SUPERVISION

DEVONWHO

SUN 3.3/ DOORS 8:30/ \$16

## ELECTRIC SIX

GABRIEL THE MARINE

TUE 3.5/ DOORS 7:30/ \$15

## THE VIEW

THU 3.7/ DOORS 7:30/ \$15 ADV • \$17 DOOR

## ASSEMBLY OF DUST

STRANGE FOLK ACOUSTIC DUO

FRI 3.8/ DOORS 8:30/ \$15

## PICKWICK

RADIATION CITY • SANDY'S

SAT 3.9/ DOORS 8:30/ \$25

## KMFDM

LEGION WITHIN

MON 3.11/ DOORS 8:30/ \$12

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## CONSPIRATOR

THU 3.19/ DOORS 8:30/ \$25

## MICHAEL ROSE

## SISTER CAROL

THU 3.21/ DOORS 8:30/ \$27

## MIDNITE

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**Rickshaw Stop:** 155 Fell, 861-2011. "Popsene," w/ Ghost Beach, Onuinu, Aaron Axelsen, Miles the DJ, 9:30 p.m., \$10 advance.  
**Temple:** 540 Howard, 978-9942. "Ritual," w/ Irie Cartel & guests, 10 p.m., \$5.  
**Vessel:** 85 Compton, 433-8585. "Base," w/ Stefano Noferini, Bardia F, ThuyVu, 10 p.m., \$5-\$10.

## HIP-HOP

**John Collins:** 138 Minna, 512-7493. "The Premiere," video hip-hop party with VJ1 T.D. Camp, 9 p.m., \$5.  
**Mighty:** 119 Utah, 762-0151. "This One Is for Dilla," w/ DJs Platnum, Mr. E, Muddbird, and Haylow, 10 p.m., free.  
**Public Works:** 161 Erie, 952-0955. Audiopharmacy, DJ Stepwise, DJ Offerings, Nemenzo Polynesian Dance Group, Mistura Linha, plus food, vendors, art, and more, 9 p.m., free.  
**Skylark Bar:** 3089 Sixth St., 621-9294. "Peaches," w/ DJs DeeAndroid, Lady Finaoz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free.

## ACOUSTIC

**50 Mason Social House:** 50 Mason, 433-5050. "The Usual Suspects Songwriter Showcase," w/ Oakshott, Johnny Nash, Jordan Carp, Alex Jimenez, 7 p.m., free.

**Amnesia:** 853 Valencia, 970-0012. Misipisi Mike and the Midnight Gamblers, 9 p.m.

**Atlas Cafe:** 3049 20th St., 648-1047. Dix Bruce & Julie Cline, 8 p.m., free.

**Giordano Brothers:** 303 Columbus, 397-2767. Daniel Seidel, Josephine Johnson, 9 p.m., free.

**Plough & Stars:** 116 Clement, 751-1122. The Shannon Céili Band, 9 p.m., free.

**The Rite Spot Cafe:** 2099 Folsom, 552-6066. David Dondero, Tom Heyman, Jeffrey Luck Lucas, 9 p.m., free.

**Yoshi's Jazz Club & Japanese Restaurant:** 1330 Fillmore, 655-5600. Sandi Thom, Francesca Lee, 8 p.m., \$20.

## JAZZ

**Bistro SF Grill:** 2819 California, 409-6410. Panique, 6 p.m., free.  
**Bottle Cap:** 1707 Powell, 529-2237. The North Beach Sound with Ned Boynton, Jordan Samuels, & Tom Vickers, 7 p.m., free.  
**Le Colonial:** 20 Cosmo, 931-3600. Steve Lucky and the Rhumba Bums, 7:30 p.m.  
**Top of the Mark:** One Nob Hill, 999 California, 616-6916. Stompy Jones, 7:30 p.m., \$10.  
**Zingari:** 501 Post, 885-8850. Anne O'Brien, 7:30 p.m., free.

## INTERNATIONAL

**Bissap Baobab:** 3372 19th St., 826-9287. "Pa'Lantel," w/ Juan G, El Kool Kye. Mr. Lucky, 10 p.m., \$5.  
**Cafe Cocolmo:** 650 Indiana, 824-6910. Avance, DJ Hong, 8 p.m., \$12.  
**Pier 23 Cafe:** Pier 23, 362-5125. El Tresero, 7 p.m., free.  
**Red Poppy Art House:** 2698 Folsom, 826-2402. Eliyahu and the Qadim Ensemble, 6:30 p.m.  
**The Stud:** 399 Ninth St., 863-6623. "Gigante," w/ DJs Juan, Krazy, Kidd Sysko, and guests, 10 p.m. (or two for \$5).

## REGGAE

**The Independent:** 628 Divisadero, 771-1420. The Wailers (performing *Survival*), Revival Sound System, w/ special guest "Wailers historian" Roger Steffens, 9 p.m., \$30.

## BLUES

**Biscuits and Blues:** 401 Mason, 292-2583. Lionel Young Band, 8 & 10 p.m., \$20.  
**Revolution Cafe:** 3248 22nd St., 642-0474. Jose Simioni, 8:30 p.m., free.

## EXPERIMENTAL

**The Luggage Store:** 1007 Market, 255-5971. William Walker, Matt Davignon & Hugh Behm-Steinberg, 8 p.m., \$6-\$10.

## SOUL

**Live at the RRazz:** 1000 Van Ness. Cuba Gooding & The Main Ingredient, 8 p.m., \$35.

## FRIDAY 8

**ROCK**

**Bottom of the Hill:** 1233 17th St., 621-4455. I the Mighty, Beta State, High Society, Belle Noire, 8:30 p.m., \$12.  
**Brick & Mortar Music Hall:** 1710 Mission. Nova Albion, Wild Cub, Escondido, DJ Aaron Axelsen, 9 p.m., \$7-\$10.  
**Cafe Du Nord:** 2170 Market, 861-5016. Reignwolf, Strange Vine, 9:30 p.m., \$10.  
**DNA Lounge:** 375 11th St., 626-1409. Ghost Parade, The Soonest.

The Chaw, 9 p.m., \$6-\$8.

**Hemlock Tavern:** 1131 Polk, 923-0923. Residual Echoes, Colin L. Orchestra, A White Hunter, 9:30 p.m., \$8.

**The Independent:** 628 Divisadero, 771-1420. North Mississippi Allstars, The London Souls, 9 p.m., \$22.

**Make-Out Room:** 3225 22nd St., 647-3997. The Rumble Strippers, RocketShip RocketShip, 7:30 p.m., \$8.

**Thee Parkside:** 1600 17th St., 252-1330. Nashville Pussy, The Meat Sluts, The Fucking Buckaroos, 9 p.m., \$15.

## DANCE

**1015 Folsom:** 1015 Folsom, 431-1200. "Chinese New Year of the Black Water Snake," w/ Ooah, Starkey, Justin Martin, Luke Mandala, Laura Low, An-Ten-Nae, Thriftworks, Christian Martin, Timonkey, Worthly, Mihkal, Stridrah, Mozaic, Nanda, Smasheltooth, many more, 9 p.m., \$25 advance.

**Amnesia:** 853 Valencia, 970-0012. "Indie Slash," w/ DJ Danny White, 10 p.m., \$3-\$5.

**BeatBox:** 314 11th St., 500-2675. "#Homo," w/ DJs APG & Russ Rich, 10 p.m., \$5-\$10.

**Cat Club:** 1190 Folsom, 703-8964. "Dark Shadows: A Villain's Valentine," w/ DJs Daniel Skellington, Melting Girl, Joe Radio, and Decay, 9:30 p.m., \$7 (\$3 before 10 p.m.).

**DNA Lounge:** 375 11th St., 626-1409. "That '90s Dance Party," w/ DJs Devon, KidHack, Sage, Sparkle, and Starr, 10 p.m., \$7-\$9.

**F8:** 1192 Folsom, 857-1192. "Vintage," w/ DJs Toph One & Kimmy Le Funk, 5 p.m., free.

**Harlot:** 46 Minna, 777-1077. "The Animal Party," w/ Travis Wild, Realboy, Sebastian Concha, 9 p.m., \$10 advance.

**Lone Star Saloon:** 1354 Harrison, 863-9999. "Cubcake," w/ DJ Medic, 9 p.m.

**Mezzanine:** 444 Jessie, 625-8880. "Lights Down Low," w/ Big Freedia, Mike Q, DJ Carnitas, Brown Amy, Sleazemore, Richie Panic, Joaquin Bartra, 9 p.m., \$16 advance.

**Mighty:** 119 Utah, 762-0151. "Mushroom Jazz," w/ Mark Farina, Nutritious, 10 p.m., \$15-\$20.

**Monarch:** 101 Sixth St., 284-9774. "Smoke N' Mirrors," w/ Death on the Balcony, Solar, Galen, Shiny Objects, 10 p.m., \$10-\$15.

**Noble:** 600 Polk, 525-3499. "Circus: Mardi Gras Celebration," w/ DJs Panic City & Marcus Lee, 10 p.m.

**Public Works:** 161 Erie, 932-0955. "Blinks Mix," w/ Brian Bejarano & Peter Blick (in the OddJob loft), 9:30 p.m., \$5 (free before 11 p.m.).

**Rebel:** 1760 Market, 431-4202. "Fix Yr Hair," w/ Lil Miss Hot Mess, DJ Andre, Jenna Riot, Dr. Sleep, 9 p.m., \$7.

**Ruby Sky:** 420 Mason, 693-0777. "Mardi Gras," w/ Darude, Blake Jarrell, 9 p.m., \$25-\$30 advance.

**Slide:** 430 Mason, 421-1916. "Mardi Gras," w/ DJ Twin Spin, 9 p.m.

**Temple:** 500 Howard, 978-9942. Dirty Dynamics, DJ Heady, DJ Tone, DJ Von, 10 p.m., \$15.

**Vessel:** 85 Campton, 433-8585. The Aston Shuffle, Fake Drops, 10 p.m., \$10-\$30.

**ACOUSTIC**

**Hotel Utah:** 500 Fourth St., 546-6300. Lara Johnston, Victoria George, Graham Lease & Friends, Maria Quiles & Rory Cloud, 9 p.m., \$8-\$10.

**The Lost Lush:** 65 Capp, 437-0593. Sister Exister, Shing Shong, 8:30 p.m., \$10.

**Plough & Stars:** 116 Clement, 751-1122. Benjamin Brown, Clay Hawkins, 9 p.m.

## ACOUSTIC

**Hotel Utah:** 500 Fourth St., 546-6300. Lara Johnston, Victoria George, Grahame Lesh & Friends, Maria Quiles & Rory Cloud, 9 p.m., \$8-\$10.

**The Lost Church:** 65 Capp, 437-0593. Sister Exister, Shing Shong, 8:30 p.m., \$10.

**Plough & Stars:** 116 Clement, 751-1122. Benjamin Brown, Clay Hawkins, 9 p.m.

## JAZZ

**Bird & Beckett:** 653 Chenery, 586-3733. Jimmy Ryan Quintet, 5:30 p.m., free.

**Bottle Cap:** 1707 Powell, 529-2237. Terry Disley, 5:30 p.m., free.

**The Emerald Tablet:** 80 Fresno, 500-2323. Mario Guarneri & TBD: A Quartet, 8 p.m., \$5-\$10.

**Jazz Bistro At Les Joullins:** 44 Ellis, 397-5397. Charles Unger Experience, 7:30 p.m., free.

**Pier 23 Cafe:** Pier 23, 362-5125. Hard Bop Collective, 8 p.m., free.

**Savanna Jazz Club:** 2937 Mission, 285-3369. Anna Estrada, 7:30 p.m., \$8.

**Top of the Mark:** One Nob Hill, 999 California, 616-6916. Black Market Jazz Orchestra, 9 p.m., \$10.

**Zingari:** 501 Post, 885-8850. Joyce Grant, 8 p.m., free.

## INTERNATIONAL

**Bissap Baobab:** 3372 19th St., 826-9287. "Makossa West," w/ Wonway Posibul, Joe Quixx, King Most, Ajayi Jackson, 10 p.m., \$5.

**Cafe Cocomo:** 650 Indiana, 824-6910. "Taste Fridays," featuring local cuisine tastings, salsa bands, and more, 6:30 p.m., \$15 (free entry to patio).

**Cigar Bar & Grill:** 850 Montgomery, 398-0850. Orquesta La Clave, 9 p.m.

**Elbo Room:** 647 Valencia, 552-7788. La Gente, Candelaria, Sol Tevé, 9:30 p.m., \$12.

**Pachamama Restaurant:** 1630 Powell, 646-0018. Cuban Night with Fito Reinoso, 7:30 & 9:15 p.m., \$15-\$18.

**Red Poppy Art House:** 2698 Folsom, 826-2402. Gautam Tejas Ganeshan, 7:30 p.m., \$12-\$20.

**Revolution Cafe:** 3248 22nd St., 642-0474. Americano Social Club, 9 p.m., free.

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## BLUES

**Biscuits and Blues:** 401 Mason, 292-2583. Andrew “Jr. Boy” Jones, 8 & 10 p.m., \$20.

**Lou’s Fish Shack:** 300 Jefferson, 771-5687. Little Wolf & The HellCats, 6 p.m.

## FUNK

**Boom Boom Room:** 1601 Fillmore, 673-8000. Katdelic, The Quick & Easy Boys, DJ Fillmore Wax, 9:30 p.m., \$12 advance.

**Make-Out Room:** 3225 22nd St., 647-2888. “Loose Joints,” w/ DJs Centipede, Damon Bell, & Tom Thump, 10 p.m., \$5.

## SOUL

**Edinburgh Castle:** 950 Geary, 885-4074. “Soul Crush,” w/ DJ Serious Leisure, 10 p.m., free.

**The Knockout:** 3223 Mission, 550-6994. “Nightbeat,” w/ DJs Primo, Lucky, and Dr. Scott, 10 p.m., \$4.

**Live at the RRazz:** 1000 Van Ness. Cuba Gooding & The Main Ingredient, 8 p.m., \$37.50.

**Slim’s:** 333 11th St., 255-0333. Newcomers featuring Jayde Lin, Nekhi Foster, 9 p.m., \$13.

## SATURDAY 9

## ROCK

**Amnesia:** 853 Valencia, 970-0012. The Secret Secretaries, Buzzmutt, High Anxiety, 6 p.m.

**Bender’s:** 806 S. Van Ness, 824-1800. Go Time!, 9 p.m., \$5.

**Bottom of the Hill:** 1233 17th St., 621-4455. Sundowner, Miracles, Great Apes, Kill the Bats, 9 p.m., \$10.

**Brick & Mortar Music Hall:** 1710 Mission. New Monsoon, Lonesome Locomotive, 9 p.m., \$15-\$20.

**El Rio:** 3158 Mission, 282-3325. The Bar Feeders, Unko Atama, Whoosie What’s It’s, Nanash 774, 9 p.m., \$7.

**Hemlock Tavern:** 1131 Polk, 923-0923. Grandma’s Boyfriend, Party Owl, Big Drag, 9:30 p.m., \$7.

**Hotel Utah:** 500 Fourth St., 546-6300. BroFX, Dance Party Boys, Commonwealth, 9 p.m., \$10.

**The Independent:** 628 Divisadero, 771-1420. North Mississippi Allstars, The London Souls, 9 p.m., \$22.

**Neck of the Woods:** 406 Clement, 387-6343. All the Apparatus, The Business End, The Hooks, 8 p.m., \$5.

**Red Devil Lounge:** 1695 Polk, 921-1695. State Line Empire, Downtown Attraction, Da Mainland, Dinosaur Foot, Joseph Benjamin Band, 7:30 p.m., \$10.

**Slim’s:** 333 11th St., 255-0333. Enslaved, Pallbearer, Royal Thunder, Ancient VVidom, 8 p.m., \$17.

**Thee Parkside:** 1600 17th St., 252-1330. Sabaton, Hatchet, Midnight Chaser, 9 p.m., \$15.

## DANCE

**BeatBox:** 314 11th St., 500-2675. “Chaos,” w/ DJs Tristan Jaxx & James Anthony, 10 p.m., \$20 (\$5 before 11 p.m.).

**Cat Club:** 1190 Folsom, 703-8964.

“Club Gossip: Celebrating Seven Years,” w/ DJs Damon, Shon, Low-Life, Daniel Skellington, and Sage, 9 p.m., \$5-\$8 (free before 9:30 p.m.).

**DNA Lounge:** 375 11th St., 626-1409. “Bootie S.F.,” w/ Smash-Up Derby, A+D, DJ Dada, Papa Tony, Trevor Sigler, Joe Pickett, Lucio K, 9 p.m., \$10-\$15.

**F8:** 1192 Folsom, 857-1192. “Trap City,” w/ Cobra Krames, Cerebral Vortex, Zeke, UltraViolet, Napsty, Hellaa Kitty, Lotus Drops, Lé Swndle, Teleport, 9 p.m.

**Harlot:** 46 Minna, 777-1077. “Mardi Gras,” w/ DJ Sam Isaac, 9 p.m.

**Mezzanine:** 444 Jessie, 625-8880. “Mardi Gras,” w/ Kap Slap, Panic City, The Schmidt, 9 p.m., \$15-\$25 advance.

**Mighty:** 119 Utah, 762-0151. “Salted,” w/ Miguel Migs, Julius Papp, Fred Everything, 10 p.m., \$10 before 11 p.m.

**Monarch:** 101 Sixth St., 284-9774. Psychemagik, Anthony Mansfield, DJ M3, Mike Bee, 9 p.m., \$10-\$15 advance.

**Project One:** 251 Rhode Island, 465-2129. “Familia,” w/ Lee Coombs, Matt Kramer, Layne Loomis, Darren Grayson, 9 p.m., \$7-\$12.

**Public Works:** 161 Erie, 932-0955. “All Night Long,” w/ DJ Garth, 10 p.m., \$5-\$10.

**Rickshaw Stop:** 155 Fell, 861-2011. “Cockblock,” w/ DJs Chelsea Starr & Ms. Jackson, 10 p.m., \$5 before 10:30 p.m.

**Ruby Skye:** 420 Mason, 693-0777. “Mardi Gras,” w/ Donald Glaude, Stafford Brothers, 9 p.m., \$25-\$30.

**Slide:** 430 Mason, 421-1916. “Mardi Gras,” w/ DJs Mike Attack & Trevor Simpson, 9 p.m.

**The Stud:** 399 Ninth St., 863-6623. “Frolic: A Celebration of Costume & Dance,” w/ HouseHead, Shiranui, Studly Caps, NeonBunny, 9 p.m., \$8 (\$4 in costume).

**Vessel:** 85 Campton, 433-8585. Scooter & Lavelle, John Beaver, 10 p.m., \$10-\$30.

## HIP-HOP

**Bruno’s:** 2389 Mission, 925-371-3999. “Rebel,” w/ DJs Max Kane & Phleck, 10 p.m.

**DNA Lounge:** 375 11th St., 626-1409. Authentic, Furious, Milla, Zyme, Nayelli, Nayea, DJ Leslie Perez, 3 p.m., \$10 advance.

**Noble:** 600 Polk, 525-3499. “Refill,” w/ DJ J. Espinosa, 10 p.m.

**Yoshi’s Jazz Club & Japanese Restaurant:** 1330 Fillmore, 655-5600. “For the Love: All White Affair,” w/ special guest The Game, plus DJs Mind Motion & Hell Rell, 10:30 p.m., \$20-\$50 advance.

## ACOUSTIC

**Bazaar Cafe:** 5927 California, 831-5620. Cotton Polly, Erma, 7 p.m., free/donation.

**BrainWash Cafe & Laundromat:** 1122 Folsom, 861-3663. Mississippi Gann Brewer, 8 p.m., free.

**Cafe Du Nord:** 2170 Market, 861-5016. S.F. Bluegrass & Old-Time Festival: Portland Invasion with Sassparilla, Hook & Anchor, Left Coast Country, 8 p.m., \$13-\$15.

**The Lost Church:** 65 Capp, 437-0593. Wesley Morgan, 8 p.m., \$10.

**The Lucky Horseshoe:** 453 Cortland. The B-Stars, 8 p.m.

**Plough & Stars:** 116 Clement, 751-1122. Anju’s Pale Blue Eyes, 9 p.m.

**Randall Museum:** 199 Museum, 554-9600. S.F. Bluegrass & Old-Time Festival: Gayle Schmitt and the Toodala Ramblers, 1 & 3 p.m.

**St. Cyprian’s Episcopal Church:** 2097 Turk, 567-1855. S.F. Bluegrass & Old-Time Festival: An Evening of Dynamic Duos with Anne & Pete Sibley, Misner & Smith, Melody Walker & Jacob Groopman, 8 p.m., \$12-\$15.

**Yoshi’s Jazz Club & Japanese Restaurant:** 1330 Fillmore, 655-5600. Andy McKee, Joel Tipke, 8 & 10 p.m., \$22-\$30.

## JAZZ

**Cigar Bar & Grill:** 850 Montgomery, 398-0850. Josh Jones Latin Jazz Ensemble, 9 p.m.

**Jazz Bistro At Les Joullins:** 44 Ellis, 397-5397. Bill “Doc” Webster & Jazz Nostalgia, 7:30 p.m., free.

**Rasselas Ethiopian Cuisine & Jazz Club:** 1534 Fillmore, 346-8696. The Robert Stewart Experience, 9 p.m., \$7.

**The Rite Spot Cafe:** 2099 Folsom, 552-6066. The Cottontails, 9 p.m., free.

**Savanna Jazz Club:** 2937 Mission, 285-3369. Pascal Bokar Band, 7:30 p.m., \$10.

**Zingari:** 501 Post, 885-8850. Barbara Ochoa, 8 p.m., free.

## INTERNATIONAL

**Cafe Cocomo:** 650 Indiana, 824-6910. Brazilian Carnaval Ball 2013, w/ The Brasil Brazil Show, 9 p.m., \$35 advance.

**Elbo Room:** 647 Valencia, 552-7788. “Tormenta Tropical,” w/ Zuzuka Poderosa, Sabo, Shawn Reynaldo, Oro11, 10 p.m., \$5-\$10.

**Pachamama Restaurant:** 1630 Powell, 646-0018. Peña Eddy Navia & Pachamama Band, 8 p.m., free.

**Public Works:** 161 Erie, 932-0955. “Non Stop Bhanga,” w/ Anjali & The Incredible Kid, DJ Jimmy Love, DJ Rav-E, Dholrhythms dance troupe, more, 9 p.m., \$10-\$15.

**Red Poppy Art House:** 2698 Folsom, 826-2402. Individúo, 7:30 p.m., \$15.

**Roccapulco Supper Club:** 3140 Mission, 648-6611. “Primer Cumbiazo del Año,” w/ Los Hermanos Flores, Rene Alonso, Grupo Fuego Latino, 8 p.m.,

\$40 advance.

**Slate Bar:** 2925 Sixth St., 558-8521. “Brazal,” w/ DJ Vanka and guests, 10 p.m.

## BLUES

**Biscuits and Blues:** 401 Mason, 292-2583. Janiva Magness, 8 & 10 p.m., \$22.

**Lou’s Fish Shack:** 300 Jefferson, 771-5687. Jo Jo Diamond, 6 p.m.

**The Saloon:** 1232 Grant, 989-7666. Dave Workman, 4 p.m.

## SOUL

**Live at the RRazz:** 1000 Van Ness. Cuba Gooding & The Main Ingredient, 7 & 9:30 p.m., \$40.

## SUNDAY 10

## ROCK

**Brick & Mortar Music Hall:** 1710 Mission. “Major Rager: A B-Day Celebration for Cliff Burton,” w/ Damage Inc., Trauma, Hell Fire, Ozzy Alive, 7 p.m., \$12-\$15.

**Cafe Du Nord:** 2170 Market, 861-5016. Big Tree, Idea the Artist, Waiting Room, 8:30 p.m., \$8.

**DNA Lounge:** 375 11th St., 626-1409. “Rock Out with Your Chalk Out,” Miraloma Elementary School/Blue Bear Music program benefit with Lagwagon, Dead to Me, Nothington, Hungry Tiger, The Melvinator, 7 p.m., \$20 advance.

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Duo  
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**Hemlock Tavern:** 1131 Polk, 923-0923. Daniel Hart, Paige Noir, Awahnichi, 6 p.m., \$6.  
**Make-Out Room:** 3225 22nd St., 647-2888. Big Drag, James Finch Jr, Ela J, 7:30 p.m., \$8.  
**Thee Parkside:** 1600 17th St., 252-1330. Wizard Bloody Wizard Video Premiere with Rock Bottom, Bad Shit, 8 p.m., free.  
**Yoshi's Jazz Club & Japanese Restaurant:** 1330 Fillmore, 655-5600. Foxtails Brigade, Odd Owl, 7 p.m., \$8-\$12.

## DANCE

**Elbo Room:** 647 Valencia, 552-7788. "Dub Mission," w/ J-Boogie, DJ Sep, Ludichris, 9 p.m., \$6 (free before 9:30 p.m.).  
**Endup:** 401 Sixth St., 646-0999. "The Rhythm Room: Pre-Valentine Party," w/ Late Night Sneaky, Andrew Phelan, Jayvi Velasco, Brian Salazar, Nesto, Eddie House, Joe Lanzon, 8 p.m.  
**Holy Cow:** 1535 Folsom, 621-6087. "Honey Sundays," w/ Honey Soundsystem & guests, 9 p.m., \$5.  
**The Knockout:** 3223 Mission, 550-6994. "Sweater Funk," 10 p.m., free.  
**Public Works:** 161 Erie, 932-0955. Natasha Kmeto, Insightful, Joe Mousepad, Manitous, Swoonz, 8 p.m., \$5.  
**Temple:** 540 Howard, 978-9942. "Baby Loves Disco," noon, \$15.

## ACOUSTIC

**Bird & Beckett:** 653 Chenery, 586-3733. S.F. Bluegrass & Old-Time Festival: The Get Happy String Band, 4:30 p.m., donation.  
**Hotel Utah:** 500 Fourth St., 546-6300. Tom McBride, Country Jeb Boynton, Levi Levitt, 8 p.m., \$8.  
**The Lucky Horseshoe:** 453 Cortland. Jeanie & Chuck's Country Roundup, 8:30 p.m., free.  
**Plough & Stars:** 116 Clement, 751-1122. Seisiun with Marla Fibish, 9 p.m.

## JAZZ

**Amnesia:** 853 Valencia, 970-0012. Slim Jenkins, Second Sunday of every month, 9 p.m., \$7-\$10.  
**Bliss Bar:** 4026 24th St., 826-6200. Sunday Afternoon Jazz Series: Rachael Magidson, Isabelle Fontaine, and Jeff Magidson, 4:30 p.m., \$10.  
**Chez Hanny:** 1300 Silver, 552-2729. Will Matthews Trio, 4 p.m., \$20 suggested donation.  
**Revolution Cafe:** 3248 22nd St., 642-0474. Michael Smith, 3 p.m., free/donation.  
**Savanna Jazz Club:** 2937 Mission, 285-3369. Jeri Brown, 7:30 p.m., \$10; Vocal Jam with Benn Bacot, 10 p.m., \$5.  
**Zingari:** 501 Post, 885-8850. Lisa Lindsley, 7:30 p.m., free.

## INTERNATIONAL

**Bissap Baobab:** 3372 19th St., 826-9287. "Brazil & Beyond," 6:30 p.m., free.  
**Cafe Cocomo:** 650 Indiana, 824-6910. Manolin, DJ WaltDigz, 7 p.m., \$25-\$35.  
**Old First Presbyterian Church:** 1751 Sacramento, 776-5552. Wooden Fish Ensemble, 4 p.m., \$14-\$17.

## BLUES

**Pier 23 Cafe:** Pier 23, 362-5125. Bobbie Webb, 4 p.m., \$5.  
**Revolution Cafe:** 3248 22nd St., 642-0474. HowellDevine, 8:30 p.m., free/donation.  
**The Saloon:** 1232 Grant, 989-7666. Blues Power, 4 p.m.

## EXPERIMENTAL

**Musicians Union Local 6:** 116 Ninth St., 575-0777. Electro-Magnetic Trans-Personal Orchestra, Ai-Ai, 7:30 p.m., \$8-\$10.

## MONDAY 11

## ROCK

**Cafe Du Nord:** 2170 Market, 861-5016. What Made Milwaukee Famous, 8:30 p.m., \$10-\$12.  
**Elbo Room:** 647 Valencia, 552-7788. Scrapers, Hatchet, POW!, Mane, 9 p.m., \$6.

## DANCE

**DNA Lounge:** 375 11th St., 626-1409. Mega Ran, Bit Brigade, A\_Rival, Urizen, Dr. Awkward, Mr. Smith, 8 p.m., \$8-\$11; "Death Guild," w/ DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., \$3-\$5.  
**Q Bar:** 456 Castro, 864-2877. "Wanted," w/ DJs Key&Kite and Richie Panic, 9 p.m., free.  
**Underground SF:** 424 Haight, 864-7386. "Vienetta Discotheque," w/ DJs Stanley Frank and Robert Jeffrey, 10 p.m., free.

## ACOUSTIC

**Amnesia:** 853 Valencia, 970-0012. S.F. Bluegrass & Old-Time Festival: Black Crown Stringband, Emily Bonn & The Vivants, Toshio Hirano, 9 p.m., \$10.

## JAZZ

**Le Colonial:** 20 Cosmo, 931-3600. Le Jazz Hot, 7 p.m., free.  
**The Union Room at Biscuits and Blues:** 401 Mason, 931-6012. "The Session: A Monday Night Jazz Series," pro jazz jam with Mike Olmos, 7:30 p.m., \$12.

## BLUES

**Jazz Bistro At Les Joullins:** 44 Ellis, 397-5397. Bohemian Knuckle-boogie, 7:30 p.m., free.  
**The Saloon:** 1232 Grant, 989-7666. The Bachelors, 9:30 p.m.

## TUESDAY 12

## ROCK

**Amnesia:** 853 Valencia, 970-0012. Sean Smith & Shotgun Brautigan, The Spencer Owen Timeshare, Luke Sweeney & Wet Dreams Dry Magic, 9:15 p.m., \$5.  
**Amoeba Music:** 1855 Haight, 831-1200. The Stone Foxes, 6 p.m., free.  
**Bottom of the Hill:** 1233 17th St., 621-4455. King Loses Crown, Drop Dead Sixty, 9 p.m., \$10.  
**El Rio:** 3158 Mission, 282-3325. Vassafor, Knelt Rote, Dispirit, 7:30 p.m., \$8.  
**Hemlock Tavern:** 1131 Polk, 923-0923. Save KUSF Benefit with Bellyfruit, The Krells, The Yes Go's, 8:30 p.m., \$6.  
**The Knockout:** 3223 Mission, 550-6994. White Barons, Owl, Winter Teeth, DJ Love Gun, 8:30 p.m., \$7.

## DANCE

**222 Hyde:** 222 Hyde, 345-8222. "Tutu Tuesday," w/ DJ Atish & guests, 10 p.m., \$2 with tutu before midnight.  
**Aunt Charlie's Lounge:** 133 Turk, 441-2922. "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10 p.m., \$2.  
**Q Bar:** 456 Castro, 864-2877. "Switch," w/ DJs Jenna Riot & Andre, 9 p.m., \$3.  
**Underground SF:** 424 Haight, 864-7386. "Shelter," w/ Ricky Switch, Handsome Dodger, Sobeeze, Kinetik, 10 p.m., \$5.

## HIP-HOP

**The Parlor:** 2801 Leavenworth, 775-5110. "Locals Night Out," w/ DJ Illy D, 9 p.m., free.  
**Skylark Bar:** 3089 Sixth St., 621-9294. "Home Turf," w/ DJs Chicken Skratch & BlaQwest, 10 p.m., free.

## ACOUSTIC

**Bazaar Cafe:** 5927 California, 831-5620. Thunderegg, John Elliott, 7 p.m., free/donation.  
**Cafe Du Nord:** 2170 Market, 861-5016. Paige and the Thousand, Fred Torphy & Marc Friedman, Acacia, 9 p.m., \$8.  
**DNA Lounge:** 375 11th St., 626-1409. "JerkOff Valentine Singalong," w/ The Jerk Church Tabernacle Choir, Thee Hobo Gobelins, Ghost Town Gospel, 8 p.m., \$7-\$10.  
**Hotel Utah:** 500 Fourth St., 546-6300. Alma Desnuda, Chelsea Coleman, Lou Evans, 8 p.m., \$5.  
**Plough & Stars:** 116 Clement, 751-1122. Seisiun with Barry O'Connell & Vinnie Cronin, 9 p.m.

## JAZZ

**Burritt Room:** 417 Stockton, 400-0500. Terry Disley's "Mini-Experience," 6 p.m., free.  
**Jazz Bistro At Les Joullins:** 44 Ellis, 397-5397. M.B. Hanif & the Sound Voyagers, 7:30 p.m., free.  
**Revolution Cafe:** 3248 22nd St., 642-0474. Conscious Contact, 8:30 p.m., free.  
**The Rite Spot Cafe:** 2099 Folsom, 552-6066. The Frisky Frolics, 8:30 p.m., free.  
**Verdi Club:** 2424 Mariposa, 861-5048. "Tuesday Night Jump," w/ Stompy Jones, 9 p.m., \$10-\$12.  
**Yoshi's Jazz Club & Japanese Restaurant:** 1330 Fillmore, 655-5600. Fat Tuesday with Renee Wilson and the Marcus Shelby Trio, 8 p.m., \$22.  
**Zingari:** 501 Post, 885-8850. Suzanna Smith, 7:30 p.m., free.

## INTERNATIONAL

**Elbo Room:** 647 Valencia, 552-7788. "Brazilian Wax: Carnaval 2013," w/ Fogo Na Roupá, Lau Paiva Band, DJs Carioca & Lucio K, 9 p.m., \$10.

## FUNK

**Brick & Mortar Music Hall:** 1710 Mission. 17th Annual Mardi Gras Ball, w/ Brass Mafia, Stanford Marching Band, Jordan & The Ritual, DJ Motion Potion, more, 7 p.m., \$10-\$15.  
**Madrone Art Bar:** 500 Divisadero, 241-0202. "Boogaloo Tuesday," w/ Oscar Myers & Steppin', 9:30 p.m., \$2.

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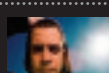
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## ▼ Free Will Astrology

BY ROB BREZSNY

**ARIES (March 21-April 19):** "What we need is more people who specialize in the impossible," said poet Theodore Roethke. For the foreseeable future, Aries, you could and should be a person like that. I'm not saying that you will forevermore be a connoisseur of amazements and a massager of miracles and a magnet for unexpected beauty. But if you want to, you can play those roles for the next few weeks. How many exotic explorations and unlikely discoveries can you cram into your life between now and March 1? How many unimaginable transformations can you imagine?

**TAURUS (April 20-May 20):** North America's most powerful and iconic waterfall is Niagara Falls, which straddles the border between the U.S. and Canada. In 1969, the U.S. Army Corps of Engineers managed to shut down the American side of this elemental surge for a few months. They performed their monumental magic by building a dam made with 27,800 tons of rocks. Their purpose was to do research and maintenance on the stony foundation that lies beneath the water. I'm thinking that you Tauruses could accomplish a metaphorical version of that feat in the coming weeks: some awesome task that allows you to peer beneath the surface and make refinements that enhance your stability for a long time.

**GEMINI (May 21-June 20):** *National Geographic* reports that dung beetles have an intimate relationship not only with the earth but also with the stars. Scientists in South Africa found that the bugs use the Milky Way Galaxy to orient themselves while rolling their precious balls of dung to the right spot for safekeeping. The bright band of starlight in the sky serves as a navigational aid. I nominate the dung beetle to be your power animal in the coming weeks, Gemini. It will be prime time for you, too, to align your movements and decisions with a bigger picture and a higher power. (Read about the research here: <http://tinyurl.com/GalacticBeetles>.)

**CANCER (June 21-July 22):** You should go right ahead and compare oranges and apples in the coming week, Cancerian. Honey and butter, too: It's fine to compare and contrast them. Science and religion. Bulldogs and Siamese cats. Dew and thunderclaps. Your assignment is to create connections that no one else would be able to make . . . to seek out seemingly improbable harmonies between unlikely partners . . . to dream up interesting juxtapositions that generate fertile ideas. Your soul needs the delight and challenge of unexpected blending.

**LEO (July 23-Aug. 22):** The collection called *Grimm's Fairy Tales* includes the story "The Devil and His Grandmother." In one scene, the devil's grandmother is petting and rubbing her grandson's head. Or at least that's what the English translations say. But the authors wrote in German, and in their original version of the text, grandma is in fact plucking lice from the devil's hair. Your job in the coming week, Leo, is to ensure that no one sanitizes earthy details like that. Be vigilant for subtle censorship. Keep watch for bits of truth that have been suppressed. You need the raw feed that comes straight from the source.

**VIRGO (Aug. 23-Sept. 22):** In her book *Jung and Tarot*, Sallie Nichols notes that the sixteenth card in most Tarot decks portrays lightning as a hostile force: "jagged, zigzag strokes that slash across the sky like angry teeth." But there's one deck, the Marseilles Tarot, that suggests a kinder, gentler lightning. The yellow and red phenomenon descending from the heavens resembles a giant feather duster; it looks like it would tickle and clean rather than burn. I suspect you'll be visited by a metaphorical version of this second kind of lightning sometime soon, Virgo. Prepare to be tickled and cleaned!

**LIBRA (Sept. 23-Oct. 22):** Years ago, "bastard" was a derisive term for a child born to unmarried parents. It reflected the conventional moral code, which regarded a "birth out of wedlock"

as scandalous. But I think we can safely say that this old dogma has been officially retired. According to recent statistics compiled by the CDC (Centers for Disease Control and Prevention), over 40 percent of the kids born in the U.S. are to unmarried mothers. Just goes to show you that not all forbidden acts remain forbidden forever. What was unthinkable or out of bounds or not allowed at one time may evolve into what's normal. I bring this up, Libra, because it's an excellent time for you to divest yourself of a certain taboo that's no longer necessary or meaningful.

**SCORPIO (Oct. 23-Nov. 21):** While trekking up Mount Katahdin in Maine, naturalist Henry David Thoreau had a "mountain-top experience" that moved him to observe, "I stand in awe of my body." You're due for a similar splash of illumination, Scorpio. The time is right for you to arrive at a reverent new appreciation for the prodigious feats that your physical organism endlessly performs for you. What could you do to encourage such a breakthrough? How can you elevate your love for the flesh and blood that houses your divine spark?

**SAGITTARIUS (Nov. 22-Dec. 21):** How do you like your caviar? Do you prefer it to be velvety and smooth, or would you rather have it be full of strong, fishy taste? If it's the first option, beluga caviar is your best option. If the second, sevruga should be your favorite. What? You say you never eat caviar? Well, even if you don't, you should regard the choice between types of caviar as an apt metaphor for the coming week. You can either have velvety smoothness or a strong taste, but not both. Which will it be? Set your intention.

**CAPRICORN (Dec. 22-Jan. 19):** "Dear Astrology Guy: I have been reading your horoscopes since I was 19. For a while, I liked them. They were fun riddles that made me think. But now I've soured on them. I'm sick and tired of you asking me to transform myself. You just keep pushing and pushing, never satisfied, always saying it's time to improve myself or get smarter or fix one of my bad habits. It's too much! I can't take it any more! Sometimes I just want to be idle and lazy. Your horoscopes piss me off! - Crabby Capricorn." Dear Crabby: I've got some good news. In the coming week, you are completely excused from having to change anything about yourself or your life. Stay exactly the same! Be frozen in time. Resist the urge to tinker. Take a vacation from life's relentless command to evolve.

**AQUARIUS (Jan. 20-Feb. 18):** Young art student Andrzej Sobiepan sneaked into Poland's National Museum with a painting he had done himself and managed to surreptitiously mount it on one of the walls. It hung there for a while before authorities noticed it and took it down. "I decided that I will not wait 30 or 40 years for my works to appear at a place like this," he said. "I want to benefit from them in the here and now." This is the kind of aggressive self-expression I'd like to see you summon in the coming weeks, Aquarius. Don't wait for the world to come and invite you to do what you want to do. Invite yourself. P.S. The English translation of Sobiepan's Polish last name means "his own master." What can you do to be more of your own master?

**PISCES (Feb. 19-March 20):** Before any system can leap to a higher level of organization, says poet Susan Goldsmith Wooldridge, it has to undergo dissolution. "Unraveling or disintegrating is a vital, creative event making room for the new," she declares. Guess what time it is for the system we all know and love as YOU, Pisces? That's right: It's a perfect moment to undo, dismantle, and disperse . . . as well as to unscramble, disentangle, and disencumber. Be of good cheer! Have faith that you will be generating the conditions necessary for the rebirth that will follow. "To change from one reality to another," writes Wooldridge, "a thing first must turn into nothing." (Her book is *Poemcrazy*.)

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## ▼ Savage Love

BY DAN SAVAGE

*I'm a 27-year-old man in a two-year relationship with a 26-year-old woman. My last partner cheated and lied and did some unforgivable things. I wasn't blameless — I stayed with her long after I realized it wasn't working — but our relationship did unearth a kink. After I found out about her cheating, I got extremely turned on thinking about it. I never told her.*

*Enter my next girlfriend. We were together a few months before I brought up my kink. She was very accommodating (dirty talk about her cheating, making up stories about cheating) and then, after some months, she admitted that it was something she wanted to try in real life. I said I was okay with it as long as I had the option to pursue other partners as well. We agreed on some rules and gave it a shot. She set up a date through OKCupid and had sex with someone; I hooked up with an ex. Everything seemed to be turning out great. Then two weeks later, she got drunk and told me she had seen the OKCupid guy again without asking. I was so upset, I nearly broke up with her. Having the guidelines ignored felt like a betrayal. She later admitted to seeing him one other time without talking to me first.*

*Are we going through the normal trip-ups of a newly open relationship? Or are these lies an indication that she can't be trusted? I feel like it might be hard to find someone else who is into my kink and maybe we're just having a hard time navigating polyamory. I love my partner, and I want to make this cuckolding thing work if we can. Suck it up or break it off?*

**CONFUSED UPON CHEATING KINK**

Your letter confused me: You describe your relationship as open, then as poly, then as a "cuckolding thing."

Polyamorous relationships and open relationships are two different things. Some poly relationships are open, but many poly relationships are closed — that is, three people (or more) are involved with each other exclusively, i.e., no randoms, no romancing potential fourths, fifths, or sixths. The reverse is also true: Not all open relationships are poly. Two people in an open relationship may allow fucking around with other people with the understanding that there will be no dating or falling in love with anyone else.

And then there's cuckolding. The whole "cuckolding thing" is about the female half of a heterosexual couple *breaking the rules* and then rubbing her partner's nose in the evidence of her cheating. (Some cuckolds get off on literally having their noses rubbed in the evidence.) Cuckolding is eroticized betrayal, and you spent months fantasizing with your girlfriend about being betrayed. All that dirty talk, all those stories — remember? But when it came time to turn your fantasies into reality, you laid out the rules for what sounds like a fairly standard open-not-poly relationship: She could fuck other people and so could you. Once again, I'm confused: The cuckold in a "cuckolding thing" typically doesn't get to fuck around; he gets fucked around on.

If your discussions with your girlfriend were as confusing as your letter, it's possible that she was likewise confused. It's possible that she thought the rules applied to you and not to her. It's possible that she figured she was free to break the rules be-

cause betrayal turned you on. Now she knows that betrayal turns you on as a fantasy and not a reality.

I'm giving your girlfriend the benefit of the doubt here, but seeing as you love her and want to make this work, and seeing as girlfriends who are open to cuckolding are hard to find, I think you should give her the benefit of the doubt, too. Time will tell if she's an honest "cheater" who can be trusted or a lying cheater who must be dumped.

*I'm a guy who can't orgasm during oral sex. I can during vaginal. It's frustrating, as I can see it bothers my girlfriend. But while I get close, I don't quite reach the apex of that hill. I suspect it's a control issue. During vaginal, I have some level of control — during oral, I don't. Help.*

**ALMOST THERE**

Maybe it's not a control issue, AT. Maybe oral doesn't do it for you because ... oral doesn't do it for you. If it were your girlfriend who had difficulty climaxing from oral alone — let's say she required a vibrator — the standard-issue, sex-positive, lady-empowering advice would be to accept that it's just the way her pussy works. I would order you to incorporate the vibrator into oral or vaginal sex and not stress out about it, and if you were putting pressure on her, I would slap you around for being an insecure prick. Why shouldn't the same advice apply here?

Vaginal gets you all the way there, oral gets you almost all the way there — maybe that's just how your dick works. On the off chance there could be a psychological block, experiment with letting her get you almost all the way there and then stroke yourself to get the rest of the way there. Stroke to the point of no return — "orgasmic inevitability" — and then put your dick back in her mouth and blow your load. With time, you may find the number of strokes you need to get up and over the hill diminishing until you don't need them at all. Or you may not — because this may be how your dick works.

*My girlfriend and I are having sex on a not-so-every-day basis, but that doesn't matter anyway. The thing is, I've been lasting longer and longer every time we do have sex. However, she can't last as long as I can, and eventually we'll start having to use lube and then maybe 30 minutes later, it'll start to hurt more. As if I'm "tearing" her or something. I'm left "blue balled" for fear of hurting her further, and she feels bad for not having me finish. What do I do? Fake it or just use copious amounts of lube?*

**BLUER AND BLUER BALLS**

Who says you can't finish? If it's taking you forever, and your girlfriend's pussy is giving out, pull out and stroke yourself until you finish. You could also incorporate strategic stroke breaks into your fuck sessions to get you closer to the edge and give her pussy a rest. And you might find she's able to last longer if you engage in a little midplay — think foreplay, but halfway through — during those stroke breaks: Make out while you stroke yourself, eat her pussy, play with her clit. I bet your girlfriend will need less lube if she's less bored/more turned on during those epic fuck sessions.

**Find the Savage Lovecast (my weekly podcast) every Tuesday at [thestranger.com/savage](http://thestranger.com/savage). My new book — *American Savage: Insights, Sights, and Fights on Faith, Sex, Love, and Politics* — comes out in May. Order it now! [mail@savagelove.net](mailto:mail@savagelove.net) @fakedansavage on Twitter**





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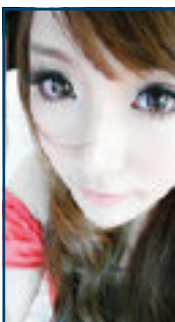


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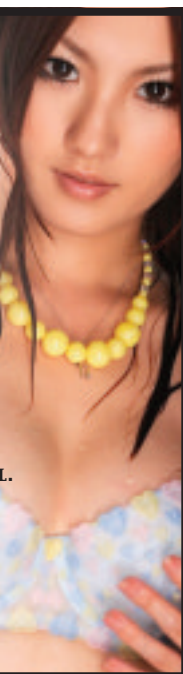
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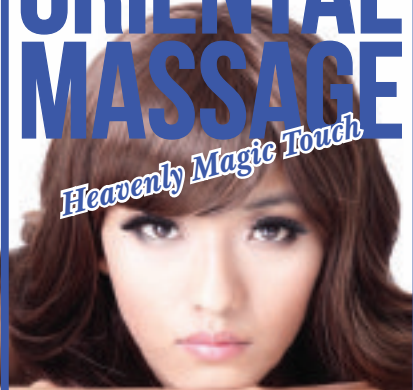
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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0348114-00 The following individual is doing business as Florist At Large 640 Brannan St San Francisco, CA :94107 This business is conducted by an individual. The registrant commenced to transact business under the above-listed fictitious business name on January 9, 2013. Vicki Prosek This statement was filed with the Deputy County Clerk Elsa Campos of the City and County of San Francisco 1.23, 1.30, 2.6, 2.13

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0348218-00 The following individual is doing business as Cypsy Foods + Wines 890 47th Ave San Francisco, CA :94121 This business is conducted by an individual. The registrant commenced to transact business under the above-listed fictitious business name on January 11, 2013. Larry B. Tene This statement was filed with the Deputy County Clerk Susanna Chin of the City and County of San Francisco 1.16, 1.23, 1.30, 2.6

**527 Legal Notices**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0348086-00 The following individual is doing business as Stock-Mart.com 1355 32nd Ave San Francisco, CA :94122 This business is conducted by an individual. The registrant commenced to transact business under the above-listed fictitious business name on January 8, 2013. Jeffrey Chu. This statement was filed with the Deputy County Clerk Jennifer Wong of the City and County of San Francisco 1.16, 1.23, 1.30, 2.6

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NO: CNC-13-549210 SUPERIOR COURT OF CALIFORNIA, COUNTY OF: SAN FRANCISCO SUPERIOR COURT 400 MCALLISTER, SAN FRANCISCO, CA 94102-4512. TO ALL INTERESTED PERSONS: Petitioner: Carl T for a decree changing names as follows: Present name: Carl T to Proposed name: Carl S. Tenenbaum. THE COURT ORDERS that all persons interested in this matter appear before this court at the hearing indicated below to show cause, if any, why the petition for change

**527 Legal Notices**

(cont'd) of name should not be granted. Any person objecting to the name changes described above must file a written objection that includes the reasons for the objection at least two court days before the matter is scheduled to be heard and must appear at the hearing to show cause why the petition should not be granted. If no written objection is timely filed, the court may grant the petition without a hearing. NOTICE OF HEARING: Date: Feb 14, 2013. Time: 9:00a.m. Room: 514. The address of the court is (same as noted above). A copy of this ORDER TO SHOW CAUSE shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the SF Weekly a newspaper of general circulation, printed in this county. Dated: January 9, 2013 2012. Signed: DONALD SULLIVAN, Presiding Judge of the Superior Court 1.16, 1.23, 1.30, 2.6

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- *Quicksilver Times* (Sixth Column: Washington, DC, 1969-72)
- *Bluegrass Star* (Bluegrass Star: Nashville, TN, 1971)
- *Blue Flame: Journal of Chicago Blues and R&B*: (Blue Flame Productions: Wilmette, IL, 1970)
- *Flash* (Crunchy Publications, Inc.: California, 1972)
- *Folk Scene* (Folkscene: Los Angeles, CA, 1973)
- *Forever: The First R&R Record Collectors' Magazine*: (Jim Pawter: Japan, 1973)
- *Milwaukee Folk* (Free Street Theatre: Milwaukee, 1972)
- *New City Songster* (New City Songster: Beckenham, Kent, 1968)
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- *Punk Magazine* (Punk Magazine, Inc.: Buffalo, NY, 1973)
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